No. 501

WALT DISNEY'S COMICS AND STORIES

FEBRUARY 1982
Vol. 46 No. 8

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Gladstone Comic Comments Box 2079 Prescott, AZ 86303

JUST IN! As we go to press with this first issue of the newly reformatted ***Walt Disney's Comics and Stories****, a Retailers Critics Poll has been published in the* ***Comics Buyers Guide PRICE GUIDE Supplement****, dated October 6, 1996, in which* ***WDC&S*** *601 receives the highest grade in all categories in competition with comic books reviewed for November as submitted by seven publishers. In the voting for "What Will Be Hot," Gladstone's* ***WDC&S*** *601 was voted #1! In the category, "What Will Be a Good Investment," our prestige* ***WDC&S*** *601 was voted #1! In the grading for excellence,* ***WDC&S*** *601 received a resounding* ***A*** *(the other six titles were graded from C+ to A-)!*

Our change to the new format "will make it possible for us to present more variety in the book, which readers have asked for for some time," says Editor John Clark, who came up with the initial "milestone" format. What you see, however, is clearly the joint effort by the entire Gladstone production staff.

Retailer/Critic Alan Giroux says in the ***CGB****: "The features chosen for this new bimonthly format earn an A-1, top-notch, must-buy rating in my opinion." Retailer/Critic Steve Ginsberg adds: "Great stuff for duck and Disney fans. . . . This gets four paws up!" Retailer/Critic Carol Denbow concurs, calling* ***WDC&S*** *601 "a terrific entertainment value."*

Clark says that ***WDC&S*** *has been designed as "a durable, attractive, and highly collectible package." The key word here is "collectible." Whether as an investment, or not, Disney fans are going to want to save the new* ***WDC&S*** *for years to come.*

I have enjoyed Disney comics since your first run. I have come to love the stories by Carl Barks, Don Rosa, William Van Horn, and many other talented people.

William Van Horn is right at home in **Walt Disney Comics & Stories**. He has truly captured the style of the ten pagers by Carl Barks and his touch of looniness really makes them enjoyable. I would also like to see Chip 'n' Dale, Li'l Bad Wolf, Brer Rabbit, and other characters return to **WDC&S**. The Floyd Gottfredson serials have been great. I would like to see the back cover gag return, but I realize that it is impractical.

I am really enjoying Don Rosa's stories in **Uncle Scrooge**. He does a terrific job and never forgets the smallest Barks fact. What is he going to do for an encore?

Eric Knepp
McClure, PA

Rosa's "Treasury of Croesus" is the first of many "encores." The other features you request will all eventually appear in the new ***WDC&S****!*

Mickey Mouse's turn as "The Monarch of Medioka" reaffirmed in my mind the genius of Floyd Gottfredson and Merrill DeMaris— a team virtually as influential to the 1930's comic book world as Jerry Siegel and Joe Shuster, or Bob Kane and Bill Finger. Although the creators of Superman and Batman have fared much better in the public eye, Floyd (with Merrill and other writers) brought the adventurous, scrappy Mickey Mouse to life. In a recent Disney channel special, in fact, the studio hyped their newest Mickey cartoon as bringing Walt's adventurous Mouse to life again, rather than the suburban Mouse so often seen. If Walt Disney created Mickey, Floyd defined a unique persona for him that few can imitate.

This whopping seven-part story was perfectly plotted, filled with sight gags and suspense. The end sequence of this month's chapter gave the story a nice sense of closure, and its broad humor made me realize how serious Floyd and Merrill could make the danger seem in other chapters. I only wish the stories didn't run so long, so we could see more of them. After all, Mickey stories made **WDC&S** so special: nowhere else is there a showcase for Murry and Gottfredson.

Until Mickey gets his own book (hint, hint) we need **WDC&S** to stop Gladstone from being solely a Duck factory!

Joey Marchese
Clark, NJ

Disney's return to an adventurous 1930s Mickey Mouse is, in our opinion, fifty years overdue! Western Publishing's ***Mickey*** *comic book was one of their weakest selling Disney titles, suffering, we believe, by not enough Paul Murry. The lack of newsstand sales (this was before comic shops came along) must have been in part because of the public's vision of Mickey as a namby pamby.*

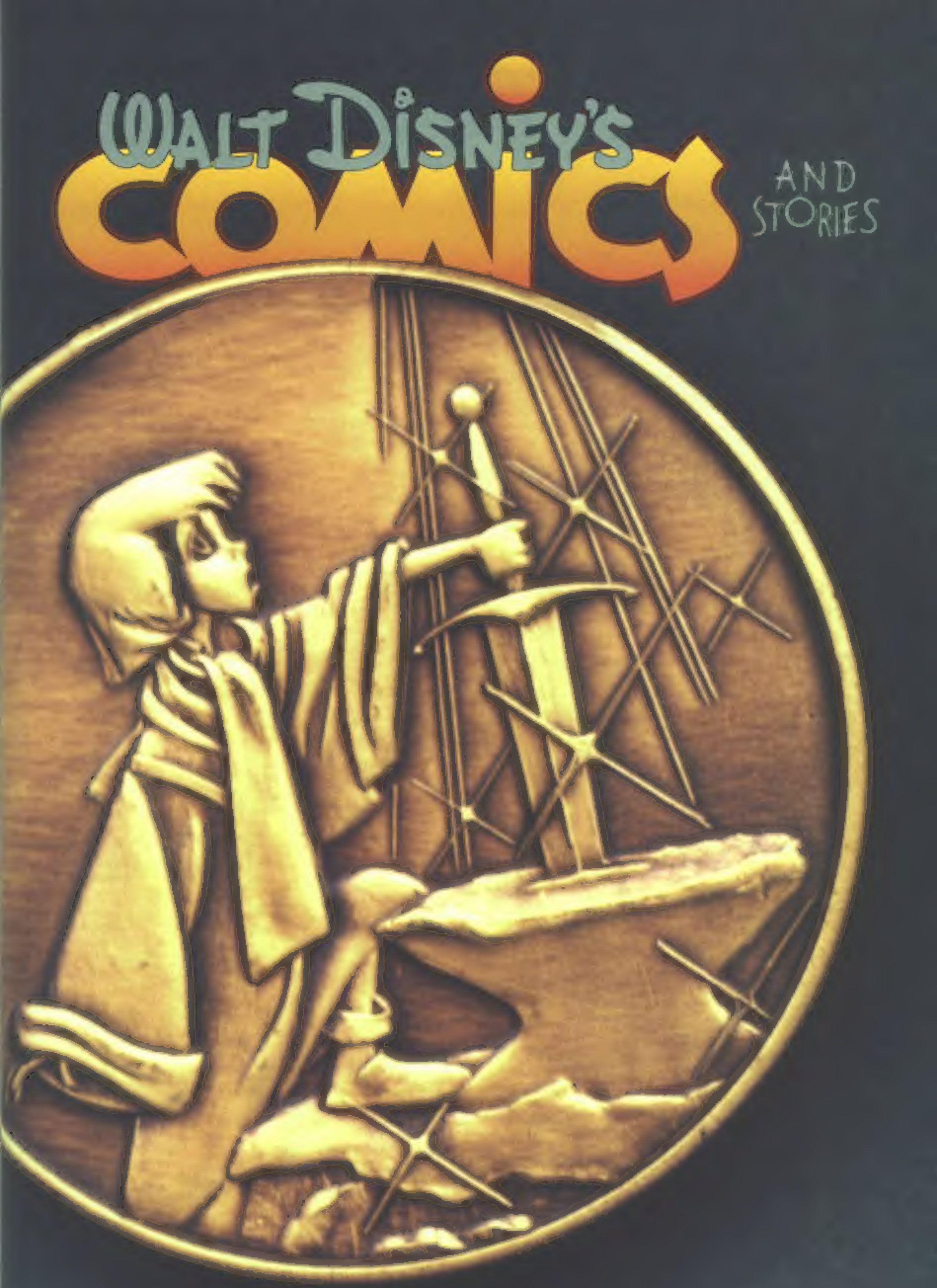
Both Disney and Gladstone are committed to do what we can to change that perception, but Mickey isn't quite ready for his own book yet.

Most people, including collectors, are unaware of the impact of Floyd Gottfredson's ***Mickey Mouse****. Make no mistake, despite DeMaris' able scripting the genius of the stories was the plotting by Gottfredson. It was his strip reprints in the early* ***Comics and Stories*** *that quickly drove the print runs of the comic book to over two million. Sales had levelled off to a steady growth that was unaffected in any meaningful way by the appearance of the Donald Duck ten pagers beginning in issue 31.*

I want to commend you on the fine work you do. I appreciate and enjoy each issue. What I really like are the old Floyd Gottfredson Mickey Mouse adventures, especially those from the early 1930's.

Continued on Inside Back Cover

Walt Disney's Comics and Stories



Gladstone Prescott, Arizona

WALT DISNEY'S COMICS and STORIES

Number 601 (Volume 55, Number 3)
February, 1996

Cover by Carl Barks
Color by Susan Daigle-Leach

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Color: Scott Rockwell

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Design: Jim Flanagan

THE SHORT LIFE OF SCROOGE McDUCK — Text: Adapted from "The Animated Scrooge," by Thomas Andrae and Geoffrey Blum, **Carl Barks Library**, Set 4, Vol. 2. Design: Jim Flanagan

THE YEAR THAT WAS 1933: **THE ONE AND ONLY GENUINE ORIGINAL NUMBER ONE** — **Mickey Mouse Magazine** Vol. 1, No. 1, January, 1933
Research and Additional Text: Bruce Hamilton
Feature Design: Jim Flanagan
Color: Susan Daigle-Leach

THE YEAR THAT WAS 1938: **MICKEY MOUSE: MOVIE STAR!** — Text: Bruce Hamilton
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THE YEAR THAT WAS 1940: **ANATOMY OF A MASTHEAD** — Text and Design: Jim Flanagan

LIKE FATHER, UNLIKE SON: ENTER THE LI'L BAD WOLF — Text: Alberto Becattini Design: Jim Flanagan
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CASH CLASH — Story: Gary Gabner
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LI'L BAD WOLF — Story and Art: Vic Lockman
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Color: Mike McCormick and Susan Daigle-Leach

DUPE IN THE DEEP — Story and Art: William Van Horn
Color: Katy Llewellyn

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ABOUT THE COVER

Approximately once every six months Another Rainbow issues a fine art lithograph of an oil painting by Carl Barks. The first, "Sailing the Spanish Main"—released in November, 1982 and reproduced at left above—was a delicately rendered "sailboat" painting based on his original cover drawn for **Walt Disney's Comics and Stories** 108.

To promote the lithograph in a black and white newspaper ad, Barks drew a pen and ink tracing on vellum. The art first saw print in *The Comics Buyers Guide* and was later published in color in **The Carl Barks Library**, Set 8, Volume 1. (Barks provided a color guide for the art which was mechanically intrepreted for use with this printing.)

This issue marks the first appearance of the art on a cover. For this edition, Susan Daigle-Leach has provided new color, based upon Barks' original guide.

Walt Disney's

UNCLE $CROOGE

in

THE TREASURY OF CROESUS

BOOM!

BFAM!

BOOM!

FOOF!

FOOF!

KRAARRR

GURGLE

BOING!

BOING!

D94012

FOOF!

CURSES! FOILED AGAIN!

AND STAY OUT!

KOFF! KOFF!

WOW! THAT WAS MAGICA DESPELL'S MOST COMPLEX AND BIZARRE SCHEME YET!

I'LL SAY!

I THINK I ÞPTUIE SWAL- LOWED A FOOF BOMB!

SPLAT!

DADRAT IT! SHE'LL *NEVER* STOP TRYING TO STEAL MY NUMBER ONE DIME! I JUST WISH THERE WAS SOME WAY TO GET HER OFF MY BACK!

SHE'S BEEN AT IT SO LONG, I'VE EVEN FORGOTTEN WHY SHE *WANTS* YOUR DIME, UNCA SCROOGE!

IT'S BECAUSE OF AN ANCIENT SPELL SHE FOUND, LOUIE! ONCE SHE MELTS THE FIRST COIN I EVER EARNED AND MAKES AN AMULET OUT OF IT, SHE'LL GET THE *MIDAS TOUCH!* THE TOUCH OF *GOLD!*

SHE'S AS BAD AS YOU ARE, UNCLE SCROOGE! NEITHER OF YOU WILL BE HAPPY UNTIL YOU'RE AS RICH AS *CROESUS!*

?

CROESUS?! BAH! I KNOW MORE ABOUT CROESUS THAN *ANYBODY*, AND I'M ALREADY RICHER THAN HE EVER WAS!

AT LEAST, I *THINK* I'M RICHER THAN HE...

OH, JUST BE *QUIET!*

CROESUS LIVED SO LONG AGO, IT'S HARD TO BE SURE ABOUT HIM!

MAYBE YOU SHOULD VISIT THE DUCKBURG MUSEUM. THEY HAVE A NEW EXHIBIT ABOUT HIM.

THAT'S THE FIRST I'VE HEARD ABOUT IT! LET'S GO!

YOU TOO, DONALD! I'LL SHOW YOU SOME FACTS ABOUT THIS KING WHOSE NAME YOU SO CAVALIERLY TOSS ABOUT!

SOON...

THERE REALLY *WAS* A CROESUS?

OF COURSE! DON'T TELL ME YOU'VE NEVER HEARD OF *LYDIA!*

CROESUS EXHIBIT
ON LOAN FROM
ISTANBUL MUSEUM
OF ANTIQUITIES

DUCKBURG MUSEUM

SURE! I LEARNED ALL ABOUT LYDIA FROM LAST NIGHT'S LATE *MOVIE!*

OH, SO? IMPRESS ME WITH YOUR NEWFOUND KNOWLEDGE!

LYDIA, OH LYDIA, SAY HAVE YOU MET LYDIA? . . .

. . .LYDIA THE TAAATOOOED LADY!

SOB!

UNCA SCROOGE, WHY DON'T *YOU* TELL US ABOUT LYDIA?

LYDIA WAS A COUNTRY IN ASIA MINOR, AND CROESUS WAS ITS KING, MORE THAN 2500 YEARS AGO! HE'S SUPPOSED TO HAVE BEEN THE RICHEST MAN IN HISTORY . . .

CROESUS - KING OF LYDIA 560 - 546 BC

. . . EXCEPT FOR *ME*, THAT IS!

VERY GOOD! I AM PROF. OWATTA PIGAYAM! I CAN ADD THAT CROESUS BUILT THE ***TEMPLE OF ARTEMIS***, ONE OF THE ONLY TWO REMAINING SEVEN WONDERS OF THE ANCIENT WORLD!

THRACE
TROY
LYDIA
SARDIS
MT. TMOLUS
EPHESUS
GREECE
AEGEAN SEA

WHAT? WE THOUGHT THERE WAS ONLY ***ONE*** OF THE ANCIENT WONDERS LEFT--THE GREAT PYRAMIDS.

LEFT ***INTACT!*** ALLOW ME TO EXPLAIN . . .

NO MUSICAL ACCOMPANIMENT!

"TO IMPRESS THE GREEKS ON THE OTHER SIDE OF THE AEGEAN SEA, CROESUS BUILT THE LARGEST TEMPLE OF ALL TIME AT EPHESUS ON HIS WESTERN COAST!

"HIS TEMPLE OF ARTEMIS WAS OVER 200 FEET WIDE AND 400 FEET LONG, WITH 127 65-FOOT MARBLE COLUMNS! IT WAS ***SIX TIMES*** BIGGER THAN ATHENS' PARTHENON AND WAS THE MOST VISITED LANDMARK IN THE ANCIENT WORLD!

"FOR OVER A THOUSAND YEARS THE TEMPLE WAS TOO MIGHTY TO DESTROY! IT WITHSTOOD ATTACKS BY THE ROMANS IN 57 A.D. AND THE GOTHS IN 260!

"BUT FINALLY, IN 463 A.D., THE BYZANTINE EMPEROR HAD THE TEMPLE DISMANTLED COLUMN BY COLUMN AND HAULED AWAY IN PIECES!"

HOW ABOUT THIS BATCH?

PUT 'EM ON THAT BARGE GOING TO CONSTANTINOPLE!

THIS IS A MERE ***PIECE*** OF ONE OF THE CORNER COLUMNS OF THE TEMPLE. QUITE A TESTIMONY TO THE WEALTH OF CROESUS, THE RICHEST MAN IN HISTORY!

SECOND RICHEST!

YOU HOPE!

THIS INSCRIPTION PROBABLY TELLS OF CROESUS' MIGHT! THE ANCIENT LYDIANS USED GREEK *LETTERS* BUT NO ONE HAS EVER DECIPHERED THEIR LANGUAGE!

CHECK THE JUNIOR WOODCHUCK GUIDEBOOK!

IT SAYS, "I, CROESUS, RICHEST OF MEN, DEDICATE THIS TEMPLE TO ARTEMIS, GODDESS OF THE MOON . . ."

WHAT?

HOW CAN THAT LITTLE BOOK TRANSLATE ANCIENT LYDIAN?!

I'LL EXPLAIN IT TO YOU SOMETIME. IT'S A HOOT!

WHAT ELSE DOES IT SAY?

"THIS TEMPLE SERVES AS ONLY *HALF* MY OFFERING! I ALSO OFFER THE CONTENTS OF MY *ROYAL TREASURY* . . ."

≥BOING≤ THE TREASURY OF *CROESUS?* KEEP READING! KEEP READING!

". . . ROYAL TREASURY, LOCATED AT . . ."

YES? YES? *THEN* WHAT DOES IT SAY?

"CONTINUED ON NEXT COLUMN."

"NEXT COLUMN"?! QUICK, MAN-- WHERE'S THE NEXT COLUMN?

THIS IS MY MUSEUM'S *ONLY* TEMPLE COLUMN DRUM! EMPEROR LEO THE GREAT GAVE AWAY THE 127 COLUMNS AS TROPHIES OF CONQUEST! THEY'RE SPREAD THROUGHOUT EUROPE!

BESIDES, THERE'S NO WAY OF TELLING WHICH COLUMN WAS NEXT IN THE COLONNADE. THE ONLY WAY TO DETERMINE THAT WOULD BE . . . YOU'D HAVE TO . . . TO . . .

?

≥GASP!≤

UNCLE SCROOGE! WHAT ARE YOU THINKING?

PACK YOUR BAGS, BOYS! I'VE JUST TAKEN UP A NEW HOBBY!

COLUMN COLLECTING!

SCROOGE'S SEARCH BEGINS IMMEDIATELY. SOON, THE HALLOWED HALLS OF THE BRITISH MUSEUM IN LONDON--ITSELF A REPRODUCTION OF A GREEK TEMPLE--RING WITH THE VOICES OF NEW SEEKERS OF WISDOM . . .

SAY, HAVE YOU MET LYDIA . . .

WILL YOU *PLEASE* STOP?

AS I WAS ABOUT TO SAY, SIR, WE HAVE A NUMBER OF COLUMN DRUMS FROM THE TEMPLE DOWN IN OUR BASEMENT CATACOMBS!

WE HAVE ENORMOUS AMOUNTS OF ARTIFACTS DOWN HERE, SOME OF WHICH HAVE AWAITED CATALOGUING FOR HUNDREDS OF YEARS! OUR OWN PROF. FOTHRING-SMYTHE HAS WORKED ON THAT PROJECT FOR DECADES!

AH, HERE WE ARE! THESE CRATES CONTAIN HUNDREDS OF COLUMN SECTIONS!

FINE! HOW MUCH FOR THE WHOLE BUNCH?

WHAT? SELL OUR PRICELESS ANTIQUITIES? WHY, YOU'RE AS OFF YOUR ONION AS THAT CHAP WITH THE ROWDY TUNE!

LOOK, I'LL JUST GLUE THESE STONE SAUSAGES TOGETHER AND MAIL 'EM BACK TO YOU WHEN I'M DONE!

HM . . . WE *COULD* USE ADDITIONAL FUNDS! I'LL GET THE DIRECTOR TO ASK THE BOARD OF REGENTS TO PETITION THE QUEEN TO . . .

OH, WHY NOT JUST POP OFF WITH THE WHOLE LOT?

I'LL SEND OUT A FLEET OF LORRIES TO PICK UP THE COLUMNS. IN THE MEANTIME, DIG THEM OUT OF THESE STACKS OF RUSTY ARMOR AND DUSTY OLD MUMMIES!

WHOMPH!

HAVE A CARE, MATE!

SORRY, PROF. FOTHRING-SMYTHE! NO HARM DONE! CARRY ON!

IN THE FOLLOWING WEEKS, THE DUCKS CROSS EUROPE, BUYING COLUMNS WHEREVER SCROOGE'S NETWORK OF AGENTS FINDS THEM.

MADRID ARENA

EASIEST TO FIND ARE THE COLUMNS THAT ENDED UP IN MUSEUMS OR CHURCHES OR CITY PARKS.

MUSEUM

@#?*

BUT THE AGENTS ALSO UNCOVER COLUMNS AND DRUMS IN MORE OBSCURE LOCATIONS.

YOU WANT THEM WRAPPED TO GO, M'SIEU?

PIERRE'S PASTRIES

I'LL TELL YOU WHAT I'LL DO-- I'LL THROW IN THE BLOCK FOR FREE!

10,000 LIRE

THE MAD RUSSIAN USED PLOWS MY CRAZY LOW PRICES MAKE RASPUTIN SEEM SANE!

DA! DA! DA! AND HOW!

AT LAST, SCROOGE'S CARGO SHIP DOCKS AT ISTANBUL, FORMERLY CONSTANTINOPLE, THE CITY WHERE EMPEROR LEO HAD ORIGINALLY SHIPPED THE DISMANTLED TEMPLE COLUMNS...

ITALY

GREECE

TURKEY

NEXT TIME, THEY OUGHTTA PUT THESE DANG ISLANDS ON *SHORE!*

SOON, THE ONLY COLUMNS NOT IN SCROOGE'S POSSESSION ARE THE LARGEST SINGLE GROUP--THOSE IN THE FAMOUS HAGGIA SOPHIA MUSEUM.

YOU HEARD ME! HOW MUCH FOR THE LOT?

IT IS INSANITY TO EVEN *SUGGEST* WE SELL YOU THE REMNANTS OF THE GREATEST STRUCTURE IN TURKISH HISTORY!

DON'T TRY TO BLUFF UP THE PRICE! THOSE COLUMNS ARE *USED!*

HEY!

INTERESTING HARD SELL TECHNIQUE! I MUST REMEMBER IT!

GAK!

PROF. PIGAYAM, OF THE ARCHAEOLOGICAL MUSEUM! WHAT'S THE MEANING OF THIS?

?

BE SILENT AND *LISTEN!*

THE AMERICAN TYCOON APPARENTLY HOLDS THE SECRET OF THE *TREASURY OF CROESUS!*

HERE'S WHAT YOU WILL DO .

HEY IN THERE!

ER. FORGIVE ME! WE WILL MOST HAPPILY *RENT* YOU OUR COLUMNS--AT *YOUR* PRICE!

I'LL PAY YOU 40¢ PER HOUR PER DRUM!

BOYS, FORK OVER AN ADVANCE!

STAND BACK! ROLL IN THOSE RAMPS TO THE DOCK!

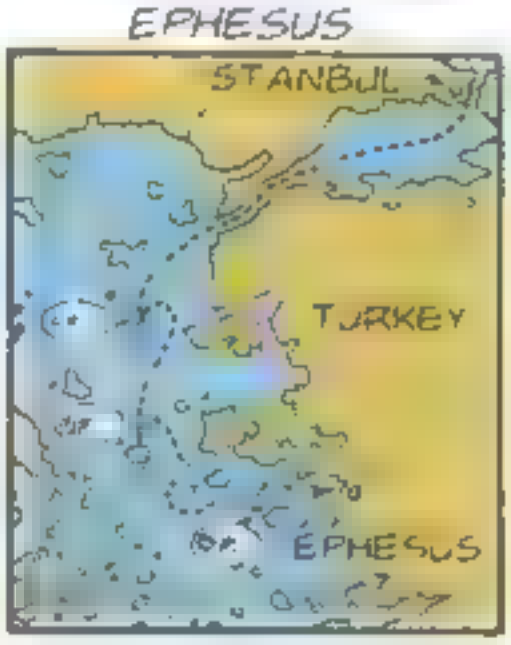
I MUST BIDE MY TIME UNTIL I *STRIKE!*

HEY! YOU'RE PAYING THOSE BLOCKS OF STONE 10¢ PER HOUR MORE THAN YOU PAY ME!

YES, I KNOW I SHOULD BE ASHAMED! I'M GETTING THEM FAR TOO CHEAPLY! I'M SORRY!

OKAY! I ACCEPT YOUR APOLOGY!

SEVERAL DAYS LATER, SCROOGE UNLOADS HIS CARGO NEAR THE SITE OF ANCIENT EPHESUS



WHA-·? *WAIT* A MINUTE! THAT WAS NO APOLOGY!

LOAD UP THOSE OX CARTS! KEEP THAT LINE MOVING!

NOW WE NEED TO LOCATE THE COLUMN *BASES*. THEY'VE BEEN PRESERVED BELOW THE SILT FOR 1500 YEARS!

THE GUIDEBOOK SAYS THEY WERE UNCOVERED BY TREASURE HUNTERS IN 1905

YES, BUT WE NEVER FOUND A HINT ABOUT THE TREASURE! I DIDN'T DREAM TEMPLE'S *COLUMNS* HELD THE SECRET!

YOU SPONSORED THAT EXPEDITION?

I'VE BEEN AFTER THIS TREASURE FOR A LONG TIME!

OUR TASK NOW WILL BE LIKE WORKING OUT A GIANT PUZZLE, FIGURING OUT WHICH DRUM MATCHES WHICH BASE, THEN BUILDING THE COLUMNS UP TO THE INSCRIPTION LEVEL.

AH, WE'RE *HERE!*

THIS IS THE SITE OF ONE OF ANTIQUITY'S MOST BEAUTIFUL CITIES, WHERE OVER 200,000 PEOPLE LIVED. AND *THAT* IS WHERE HISTORY'S LARGEST TEMPLE ONCE STOOD!

A SWAMPY PIT! HOW SAD!

IT WAS ONE OF THE SEVEN WONDERS OF THE ANCIENT WORLD! AND IT'LL RISE AGAIN!

COLLECT A FULL SET! YOU ONLY HAVE SIX TO GO!

ROLL UP YOUR SLEEVES, MEN! WE HAVE A *WONDER* TO BUILD!

THE 2500-YEAR-OLD COLUMN BASES ARE SOON FOUND IN THE MUCK! THEN, USING MICROSCOPIC COMPARISONS, EACH OF THE 127 COLUMNS IS REBUILT, SECTION BY SECTION.

FINALLY, AFTER MANY WEEKS, THE JOB IS DONE. BUT BEFORE THE INSCRIPTION IS READ, THE TURKISH YURUK WORKERS ARE DISMISSED.

THINK OF IT, UNCA SCROOGE! YOU NOW HAVE ONE OF THE SEVEN WONDERS OF THE ANCIENT WORLD!

I'VE OWNED ONE OF THE MODERN WONDERS OF THE WORLD FOR DECADES, NOW!

YOUR MONEY BIN, RIGHT?

YES! AND THIS WONDER'S SECRET WILL RESULT IN MY NEEDING A NEW WONDER-- BIN NUMBER *TWO!*

BEHOLD!

CONTINUED NEXT ISSUE

GLADSTONE PROFILE

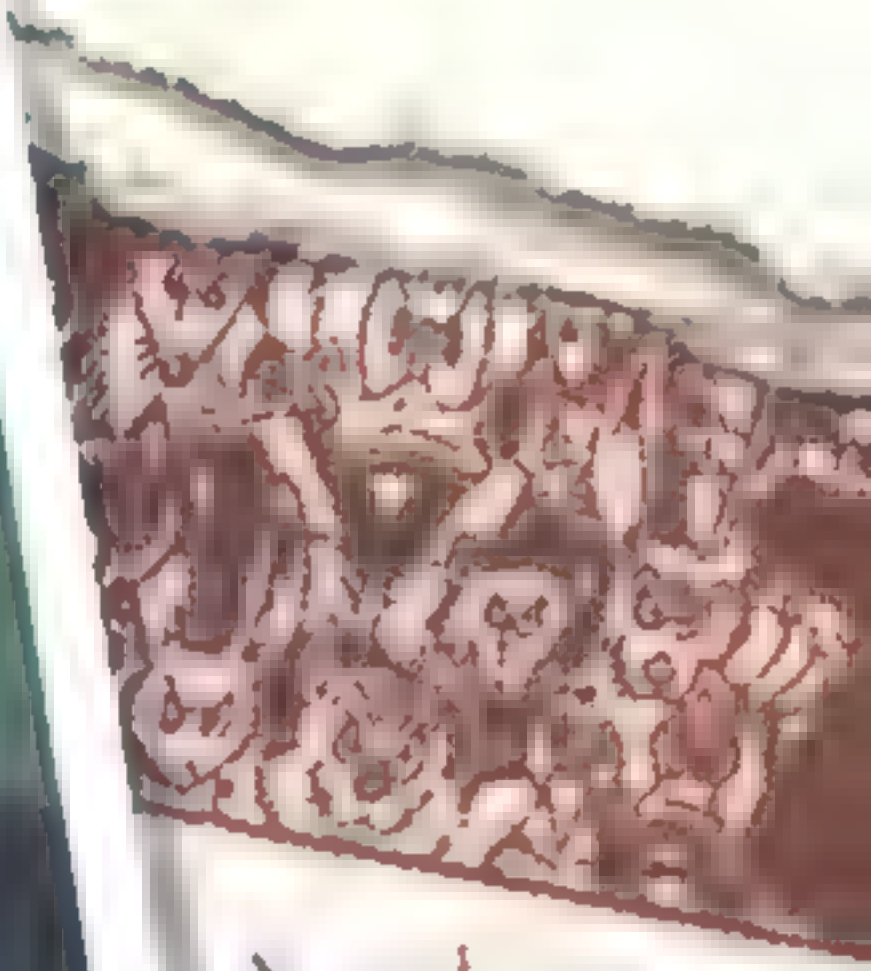
Born in 1951, Keno Don Rosa—the first name is a legacy from his Italian grandfather—was surrounded from birth by Barks stories. His older sister read avidly and there were always stacks of comics in their Louisville home. Like other children growing up on Dell comics in the 1950s, Rosa read everything that came to hand. Like most of us, what he remembered was the early Uncle Scrooge epics. At the age of six, he started drawing his own adventure stories, filling the pages of blank business diaries that his father would bring home from work. Initially, his characters were stick figures, but over the years backgrounds became more elaborate and plots more sophistocated. The tales were wild as only a child's imagination could make them, but they were never improbable. The boy didn't hold with super powers, he wanted his heroes to be everyday folk like the Disney Ducks.

This passion was later to stand him in good stead. You can't draw for years without picking up some artistic rudiments. Rosa, however, was not a professional cartoonist. Earning a degree in Civil Engineering, he had gained success helping to run a family-owned construction company.

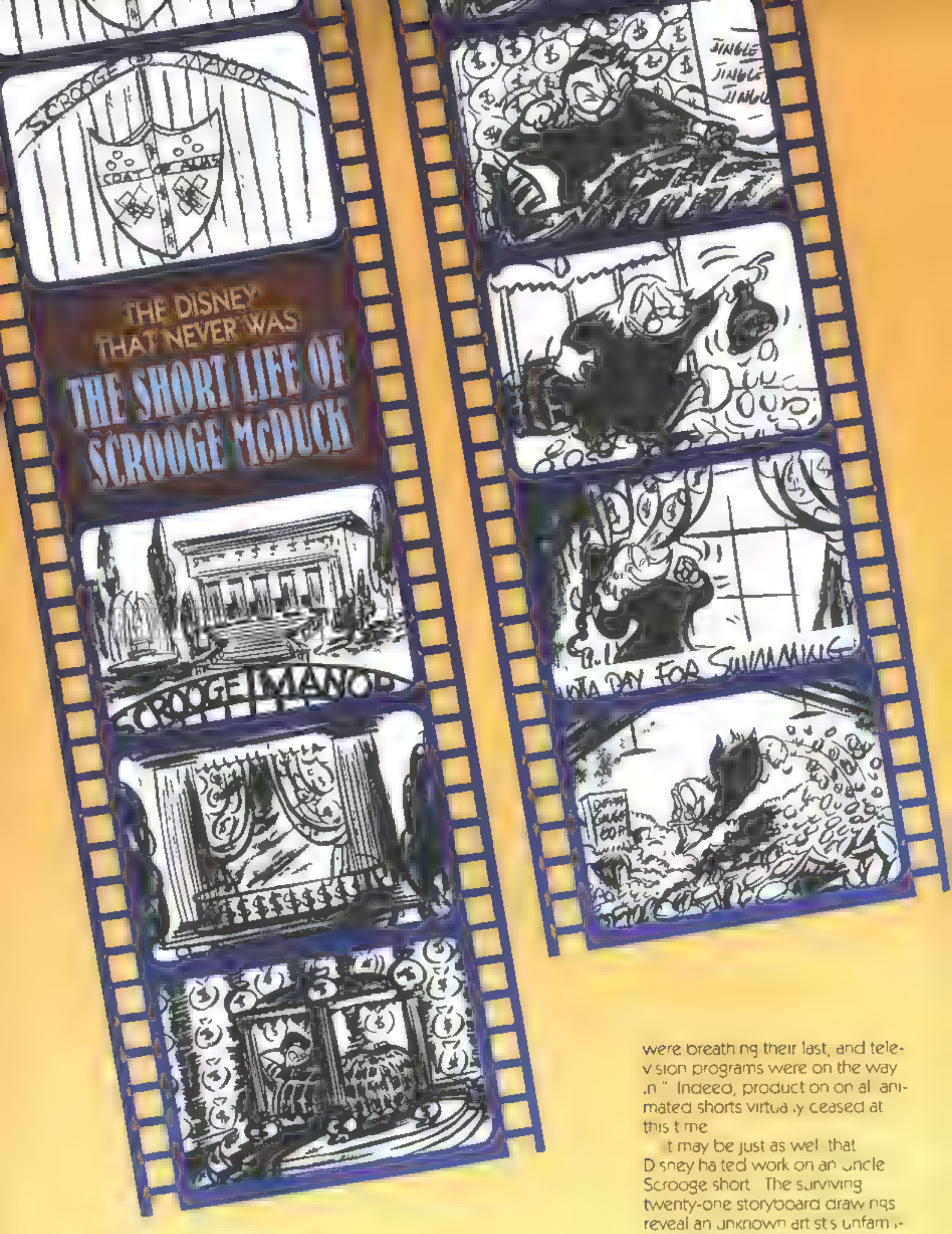
When the first series Gladstone Disneys hit the stands in July 1986, Rosa called then-Editor Byron Erickson and explained that he was born to write and draw Uncle Scrooge stories. To back up his claim, Rosa submitted his first long Duck adventure—"The Son of the Sun"—which Erickson accepted and published in **Uncle Scrooge** #219, July 1987.

Thus from such humble beginnings are legends created. Rosa continued penning long and short Duck opuses under Erickson's editorial leadership until the end of Gladstone's first licensing period and became one of modern Duckdom's most highly regarded raconteurs.

When Disney took over the American comic line in 1989, Rosa began working for the Danish comic publisher, Egmont, ultimately falling once again under the editorial control of Byron Erickson, where he continues to write and illustrate definitive Duck tales, which in turn are translated back into Rosa's native English and reprinted by—who else?—Gladstone!



D. A. Rosa



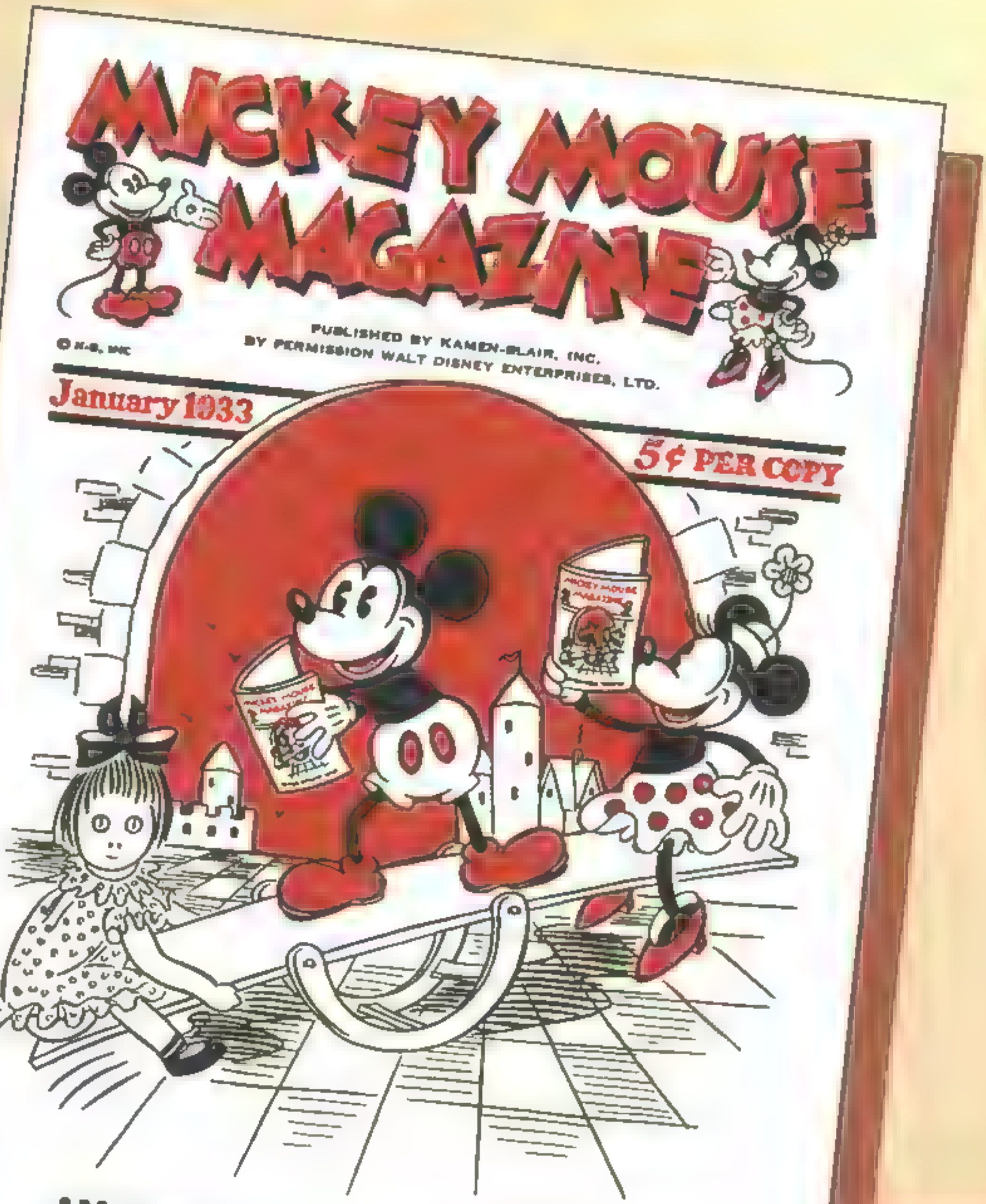
Because of Scrooge's comic book success, Ken Peterson, head of the story department at the Disney Studio in 1955, decided to make an animated short featuring the character. Although Carl Barks was asked by Peterson to submit a script, work proceeded throughout the early part of the year on a non-Barks idea. In late spring, the Studio abandoned the project. As Peterson later explained, "We went on television with a regular program in the fall of 1954, and Disney and opened July 17, 1955. It was a period of great change at the Studio. Shorts were breathing their last, and television programs were on the way in." Indeed, production on all animated shorts virtually ceased at this time.

It may be just as well that Disney had not worked on an Uncle Scrooge short. The surviving twenty-one storyboard drawings reveal an unknown artist's unfamiliarity with the character as conceived and developed by Barks. The opening sequence, reproduced here, portrays a Scrooge McDuck who has a very casual relationship with his fortune. Unlike his comic book counterpart, who is driven by a need to work and augment his fortune, this Scrooge treats his money like a toy instead of the proud emblem of his life and very identity.

THE YEAR THAT WAS **1933**

THE ONE AND ONLY GENUINE ORIGINAL NUMBER ONE

Walt Disney's new goal in late 1932 was, no doubt, to find a way to reach his young film fans and, indirectly, their parents. He contracted Kansas City promotion whiz Kay Kamen to publish a monthly promotional tool for stores who handled Disney merchandise. **Mickey Mouse Magazine**, printed with a 2-color cover and black and white interiors, was thus born in the third week of January, 1933. The cover and interiors—except for the page 16 ad—are reduced here to 92% of their original size. Interior color has been added to enhance the effect for the modern reader



IN THIS ISSUE - THE SPISH!

IF YOU DID NOT GET THIS MAGAZINE,
LET ME KNOW YESTERDAY

I AM MICKEY. I put my picture on this page so that you will know what I look like the next time you see me at the movies. I am the one with the little shoes and mouth–um–um–um–um; um–um–um–um.

As I said the other day to Doug, Charlie, Mary, Ronald, Eddie, et Al—oh—I'm not afraid of anything—it takes a lot of ink to make me run—ask Walt—you know Walt!— Walt Dizzy—I mean Disney—what a mistake! Sometimes he makes me dizzy. I'm the one that makes Walt put the *think* in ink. Next page is Walt's Picture. (See page 4)

Mickey Mouse, EDITORS!!!

MICKEY MOUSE MAGAZINE

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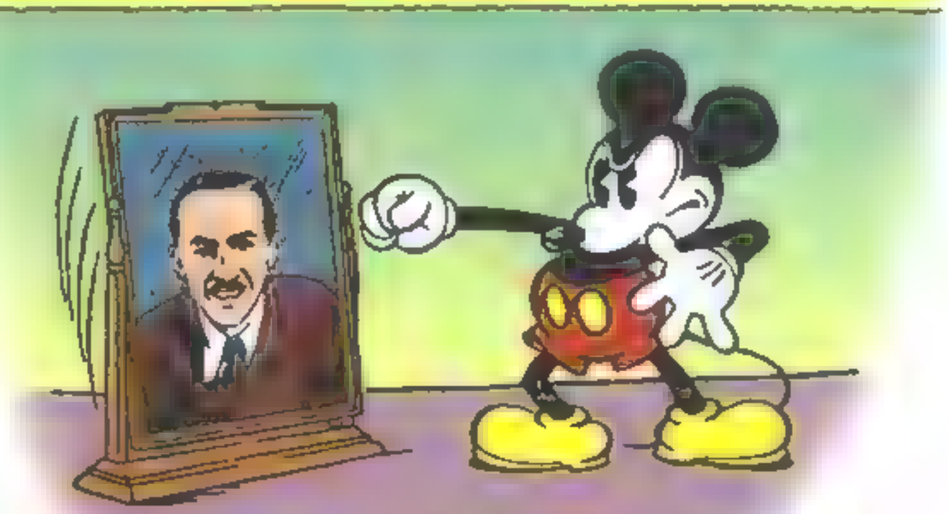
WALT DISNEY ENTERPRISES, LTD

VOLUME I JANUARY NUMBER 1



WARNING!

DON'T let Walt Disney see this page. If you do, the next time he makes a picture he might make a bear chase me – um – um – um – um – oh! That would be awful, if he made a bearcat. A cat's bad enough, they're such durable things, too. I don't like cats!! I am going to chase all the cats out of the Neighbour's Hood. That's what I don't like about Neighbours, they have more cats than hoods. I would have as many hoods as cats and put a hood over every cat's eyes, then I wouldn't be afraid of being hoodwinked by a cat – um – um – um – um.

—*M. M.*

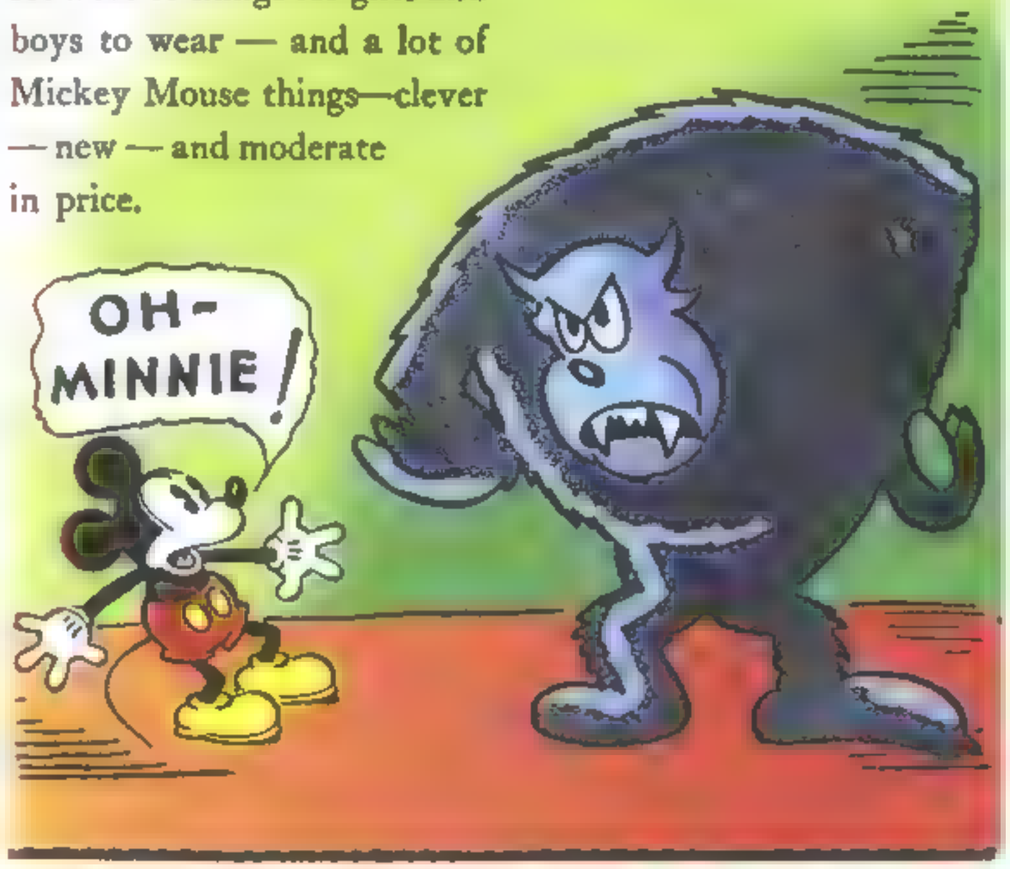
ATTENT CHUM! Tell your *chum* about the ***Mickey Mouse Magazine***—Tell your *chum* where you got yours — you know — **Mickey's Official Store!**

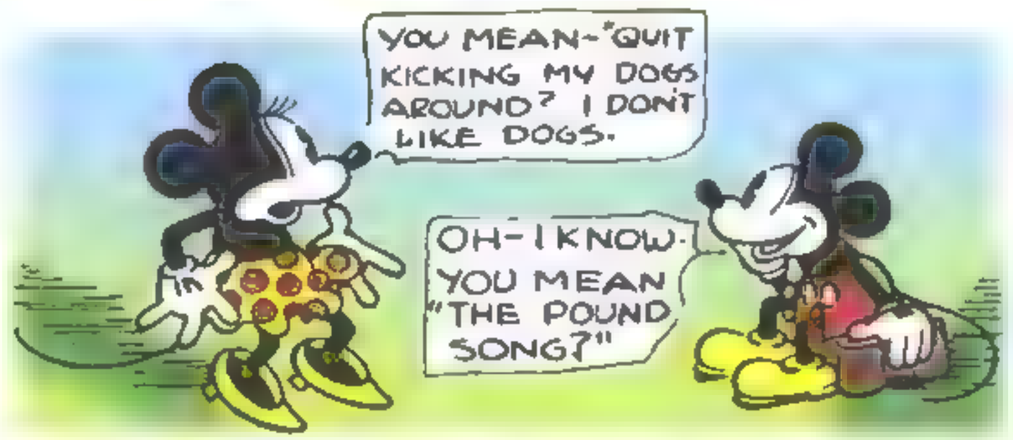
Come to Mickey's
OFFICIAL STORE

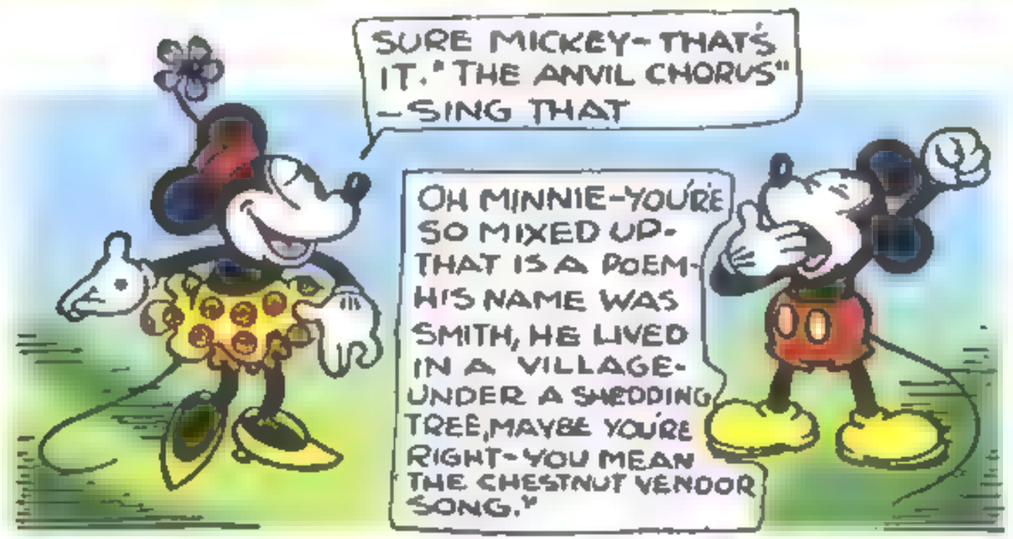
. . . and see Mickey, Minnie and Ruffles and the house they live in—they have such a good time. Tell Mother and Dad to drop in and then they will know why you get such a thrill. You'll see a lot of things for girls and boys to wear — and a lot of Mickey Mouse things—clever — new — and moderate in price.

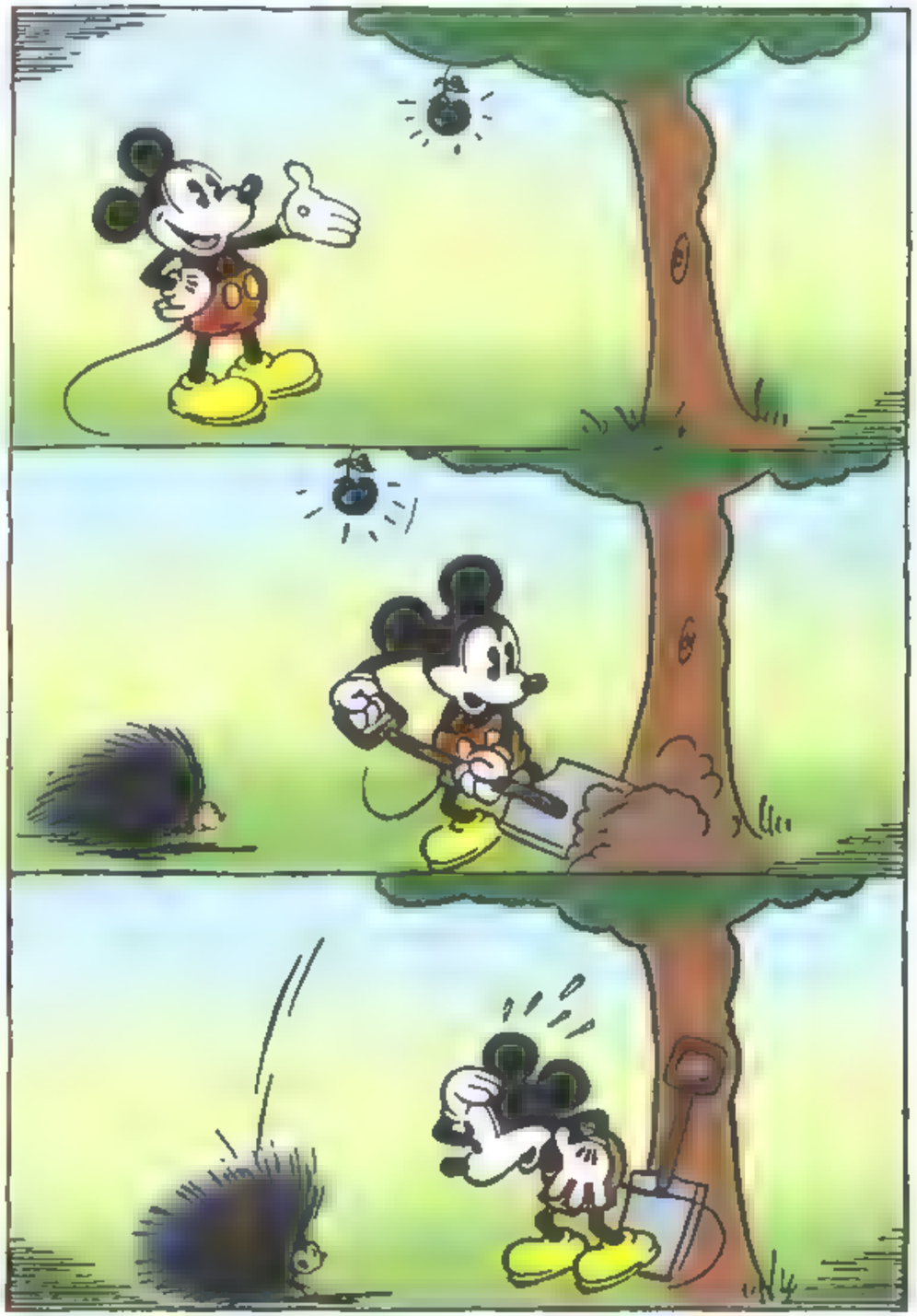
Just to make it easy to remember — tell Mother your next clothes must come from

The MICKEY MOUSE
Official Store






SURE MICKEY-THAT'S IT. "THE ANVIL CHORUS" -SING THAT
OH MINNIE-YOU'RE SO MIXED UP- THAT IS A POEM- HIS NAME WAS SMITH, HE LIVED IN A VILLAGE- UNDER A SHEDDING TREE, MAYBE YOU'RE RIGHT-YOU MEAN THE CHESTNUT VENDOR SONG."



SNEEZES AND CHEEZES

WORK BY

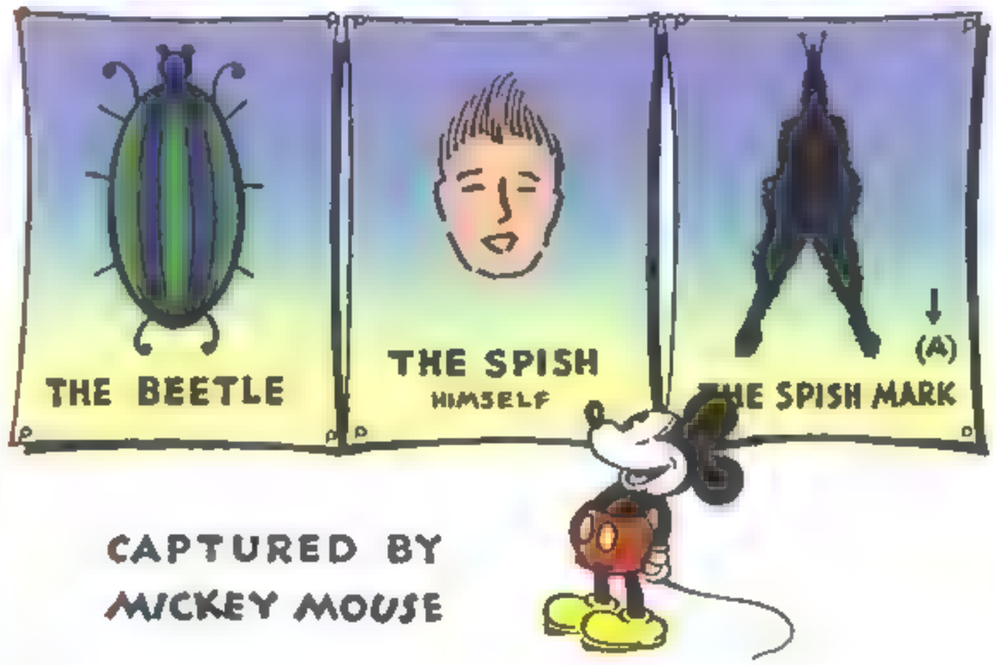
MICKEY MOUSE

I RECOMMEND *Tin Ear-Drums*—they won't break if you get boxed on the EAR. Also if you go in swimming and get water on the brain, the Tin Eardrums will rust and leak the water out – um – um – um – um. I like big squeaky shoes because if you get lost in the dark, you can stop and listen, and by the squeak in your shoes you can tell where you are – um – um – um – um. It's a long tail that has no turns – um – um – um – um . . . I like cheese with big holes in it because when I come to a hole in the cheese I can stop eating awhile and rest until I come to some more cheese – um.

As I was saying to Charlie Chaplin the other day: "Our shoes are a lot a hike, aren't they?" – um – um – um – um. For some people who do not work, life is just one grand slam after another. I hope I never cross the Bridge of Sighs. I wish ink would get higher priced—then maybe Walt would make my shoes smaller. Then I could keep two feet ahead of him when he tries to catch me to write a page like this. It's a great satisfaction to me when I get to the last word.

— *Mickey M.*

ALL ABOUT WHAT!



The WHYNESS — The WHONESS — The WHICHNESS *of "Spingle-Bell-Chicko"*

Can you make the* SPISH *work for you?

Mickey Mouse captured the only SPISH in the universe. He found him in a smouldering ember in a forest, at midnight. Now Mickey Mouse and the SPISH are good friends. What has the Beetle to do with it all?

Where All About It!

MICKEY MOUSE says that in his February Magazine, he will tell you the exciting adventure of the Beetle—the SPISH and Himself. He wants your chum to read the first story, too,—so be sure to tell your chum.

In the between time, see if you can make the SPISH work—for you. Drop some ink on a piece of paper, fold it over the ink, smash it with your fist. If the SPISH works —you are Spingle-Bell-Chicko-K !

See (A) on opposite page—note the fine little splash of ink—the SPISH did that—the SPISH always works for Mickey. Many times the SPISH has saved Mickey's life! See how sad the SPISH looks —He always looks that way—but he is not sad—that's just the way a SPISH looks.

Try the SPISH here

NEXT ISSUE – READ ABOUT

MICKEY - THE BEETLE

THE SPISH - *It's Really Exciting!*

"Spingle Bell--Chicko-K"

(The Official Mickey Mouse Password)

MINUTES BY MINNIE

SKI-SKI

HORACE HORSE-COLLAR dropped in the other evening to talk over our next picture in which he has to be a barber while I play the part of a manicurist.

"Minnie," said he, "Snow is falling on mountain tops this day and my spirit feels the urge to play."

"But Horace," I answered, "We couldn't leave town now, not in the middle of a picture."

"Say, other actors do," said Horace, "and what do they get but better, bigger contracts. Get into my saddle and off we'll go. We'll ski and play and slide in the snow."

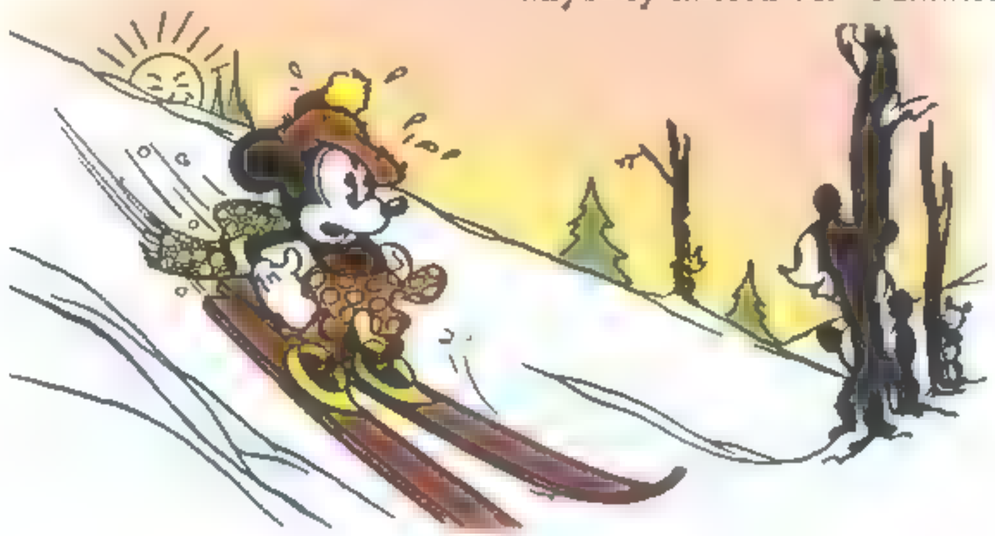
There's no use telling you how he trotted and snorted and threw his tail, as he jumped fences and took short cuts. The sun had rolled up on an orange cloud and the dark had moved away by the time we got into snow deep enough for Horace to enjoy himself. He had skis for me and a sled for himself tied on behind his saddle.

You know what I did the first thing after landing? I fell down. Horace and I just laughed and laughed about that. He put the skis on me and I was the first to go down that mountain side, landing safely without a scare or a spill. While waiting for Horace to join me, I suddenly felt that I was not alone. My eyes whispered to me that they saw a bear, then two bears, then seven bears.

Those bears looked at me and took steps in my direction. I could see Horace up there on the top of the mountain, trying to get all four of his feet on the sled, at once, so he could join me. I wanted, so much, to shout to him but when my mouth opened no sound came, excepting giggles. My best thought came right in the midst of a giggle. It was this. "Dance Minnie, dance." At first my feet were cold and wobbly but that soon left me as I saw how surprised and entertained those bears were. They started clapping hands and keeping time with their feet while I sang and danced. Down came Horace. First thing he did was to step up to the largest bear and shake hands, saying, "Awfully good to see you again, Cinnamon." Mr. Cinnamon surprised me by answering, "Righto, Horace, a pleasure indeed."

For some reason, I was so happy about the way things had turned out, I just walked over to Horace and washed his face in the snow and everybody laughed.

That was a day, packed with fun and we got home before anybody missed us.—*Minnie.*



PICTURES

by Ruffles

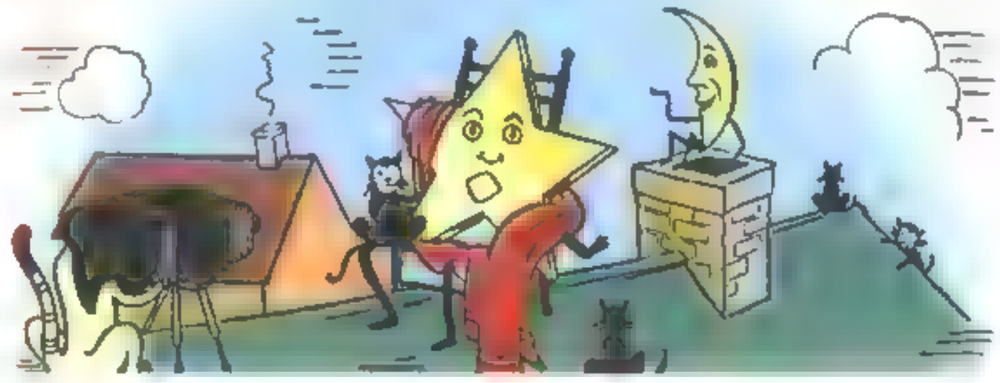
MRS. CAT came to me in tears and told me her troubles. This was it. All of her four babies were growing up and were just about to leave her for homes of their own but she couldn't bear to have them go without first having a family group picture taken.

I could sympathize with her easily because so many of my small Ruffles have gone out into the world and now I can hardly remember what they looked like.

China Cat dropped in about that time and although she really has very little use for Mrs. Cat, she did agree to operate the camera, in case we found one.

That was the time that Sir Star came in handy. I called him up, long distance, and asked him to glance around the world and spot a regular photographer's studio where we could make ourselves at home after closing hours. He was enthused about the idea because Mrs. Moon had asked for his picture, very recently. For that reason he wanted to have his picture made, also.

We said, "Yes, he could" so in almost no time at all Sir Star called me and said, "It's set. The place is picked. Meet me on the roof and bring with you silks and satins, gold and silver, that I, Sir Star, may be bedecked as befits a person of royalty and station. Goodbye —until tonight."



Mrs. Cat thought the gold and satin—silver and silk was a good idea and ran here and there, gathering shiny things to take. Watches, bracelets, necklaces, and even a silver baking dish that she thought would be nice for Sir Star to wear as a crown.

China Cat condescended to get the satin and silk and you would have laughed had you seen us. We looked like thieves as we sneaked out on the roof to meet Sir Star.

The photographer's studio was only a few doors from My Store and we got there before any of the four little cats got tired.

Mrs. Cat wanted to pose with her children, first, but Sir Star argued about that because he was in a hurry to get back to his light business.

Sir Star won the argument and we dressed him up in all the shiny things we had, seated him upon a kingly chair, and told him to smile and hold still. Up to that moment, all was well but just when China Cat snapped the picture one of the four little cats jumped into Sir Star's lap and spoiled everything. Just imagine the Great Sir Star giving a picture of himself to Mrs. Moon and that picture taken of him with a cat in his lap. He was furious and lost his smile completely and went home. So did Mrs. Cat and her four little cats.

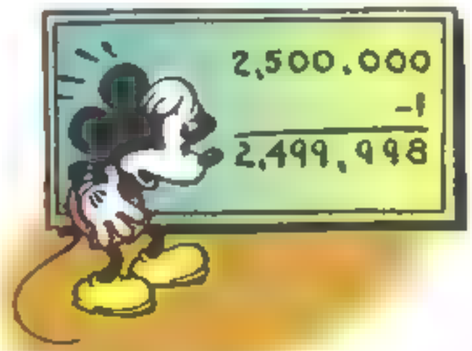
China Cat and I stayed. She took pictures of me, then she posed and I took pictures of her. After that, we developed and printed the films. She thought all the pictures were good but hers. I thought all the pictures were good but mine.

Maybe we had an idea that we were better looking than we really are.

What is your opinion?—*Ruffles.*

DO YOU KNOW?

THAT in this country alone, each Mickey Mouse picture is seen by 25,000,000 people? Just think, if YOU didn't go to see him it would be only 24,999,999.



THAT Mickey Mouse pictures are now shown in 88 countries throughout the world? Each of these countries contains many cities, yet the city is supposed to be bigger than the country. Figure THAT out.

THAT Mickey Mouse is now a UNITED ARTISTS star? Which means he's in the same company with Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Eddie Cantor, Ronald Colman, Al Jolson, Gloria Swanson and all those other big guns. Three cheese for Mickey!

THAT Mickey is a producer as well as a star? Next time you see a Walt Disney SILLY SYMPHONY, watch out for the opening title. At the top you'll see the words:

"MICKEY MOUSE
Presents"

Mickey sure makes his "presents" felt.

THAT Minnie calls Mickey's new harmonica a "Mouse-organ?" Blow, Minnie!

THAT Mickey Mouse is called more names than any other star in the world? (But *nice* names, though.) The Germans call him "Michael Maus;" the French call him "Michel Souris;" the Spanish, "Miguel Ratonocito;" the Japanese, "Miki Kuchi."

DO YOU KNOW?—*Cont.*

The Italians call him "Michele Jopolini."

The Greeks Have a Name For Him too. It's "Mikel Mus." Well, what Mus be, *Mus* be!

Walt Disney calls him the strangest things of all: he calls him DOWN when he misbehaves, calls him UP when he wants him on the phone and calls him OVER when he's got a nice piece of cheese he thinks Mickey will like. But he always calls him EARLY when Mickey wants to sleep.

Clarabelle Cow met Horace Horse-Collar on the street the other day and asked, "Horace, why are General Grant and Mickey Mouse so much alike?"

"I don't know," replied Horace, "why are General Grant and Mickey Mouse alike?"—"Because they both have beards, with the exception of Mickey, who hasn't one," answered Clarabelle. With that, Horace gave Clarabelle the horse-laugh and said he'd rather hear no "moo" about it.

Mickey calls Horace Horse-Collar, Clarabelle Cow, and Pluto the Pup "THE THREE MOUS-KETEERS." Mous mit 'em.

Just because Mickey "squeals," doesn't mean he's telling tales.

DOUGLAS FAIRBANKS: "Mickey always has Clarabelle Cow, Horace Horse-Collar and Pluto the Pup around him, I wonder why?"

CHARLIE CHAPLIN: "Because Mickey likes to have his WITS about him." And WIT these words Charlie ran, the whole studio in pursuit. "What a following Charlie has," mused Mickey, "What a following!"

Kay Kamen published the diminutive **Mickey Mouse Magazine** before the appearance of **Funnies on Parade**, the first comic book, so he was obviously not influenced by it. Nonetheless, over the better part of the next eight years he changed the look, size and contents of **MMM** many times before finally bowing to the preference of the nation's youth and converting the magazine into a comic book. The change took place in September, 1940, one month *before* the numbering was started over for the fourth time and its title became **Walt Disney's Comics and Stories**. It's widely believed that the inclusion of "and Stories" was one last effort to retain some sense of the magazine's original intent.

The book we've reprinted here ran for only nine monthly issues The five-cent price tag was quickly dropped when its potential as a giveaway was realized. Rather than being a money-maker as an end in itself, it had been designed to help get kids and their parents into "Official" Mickey stores where clothing and other licensed product was sold. The mouse, in fact, helps pitch this concept on pages 2, 3, 4 and 9.

The second run of twenty-four issues covered two years with the size and contents remaining essentially the same. The new slant, though, was for the magazine to be a dairy product give away. Mickey, Minnie and even Babe Ruth suddenly became very interested in milk!

Several months before abandoning his commitment to the nation's dairies, Kamen saw the handwriting on the wall. **Mickey Mouse Magazine** was still not reaching large enough an audience and perhaps Walt Disney himself thought the chance to promote his films was being overlooked. Regardless, the change this time was dramatic!

June, 1935 saw a huge 10¼" x 13¼" **MM** color magazine hit the newsstands and it sold for a quarter. However, when the second issue was released in the fall, it was to be permanently smaller and cheaper, priced at a more affordable ten cents But the merchandisers were not forgotten licensor advertising abounded!

Sales never went much over a quarter million during the next five years and the magazine was soon outdistanced by comic books. Within a few months of its conversion, the retitled **Comics and Stories** began to increase its print runs by 100,000 or more each month and its circulation quickly reached a million copies a month, then two million **WDC&S** became, by far, the best selling comic book of all time!

Trivia bits: **Mickey Mouse Magazine** #1 has an infinity cover! Mickey and Minnie are looking at Mickey and Minnie looking at Mickey and Minnie...on to infinity. ... What does Mickey mean by "Spingle Bell! Chicko!" on page 2? See pages 9 and 16 ... Young readers might want their parents to explain the gags to them on page 5. ... Mickey talks about Charlie Chaplin on pages 2, 7, 14 and 15. Not surprising. It was the *look* of that famous comedian's persona that most influenced the original appearance of Mickey himself! ... Minnie treats Horace Horse-Collar [*sic*] like the horse he is in "Ski-Ski," hopping on his saddled back for a ride into the mountains.

Mickey says on page 15 that the Italians "call him Michele Jopolini." That may have been true in the early cartoon shorts, but we believe his publications name was always Topolino in Italy.

Minnie Mouse Says:
THESE CUTE WOOL JERSEYS
are
"SPINGLE-BELL CHICKO-K"
$3.95
Sizes 7 to 14
Minnie says these wool jerseys are "très jolie" which means "very pretty" in French. There is such a large and varied selection in the loveliest colors, and many of them have big puff sleeves, hand embroidered in bright colored yarns. Just the thing for school and play see them at
"Mickey Mouse Headquarters"
WEINSTOCK-LUBIN & CO
SACRAMENTO, CALIF.

The original back cover (page 16) of Mickey Mouse Magazine, Volume 1, Number 1 (January, 1933). Naturally, after 62 years, this advertisement is no longer valid.

THE YEAR THAT WAS 1938

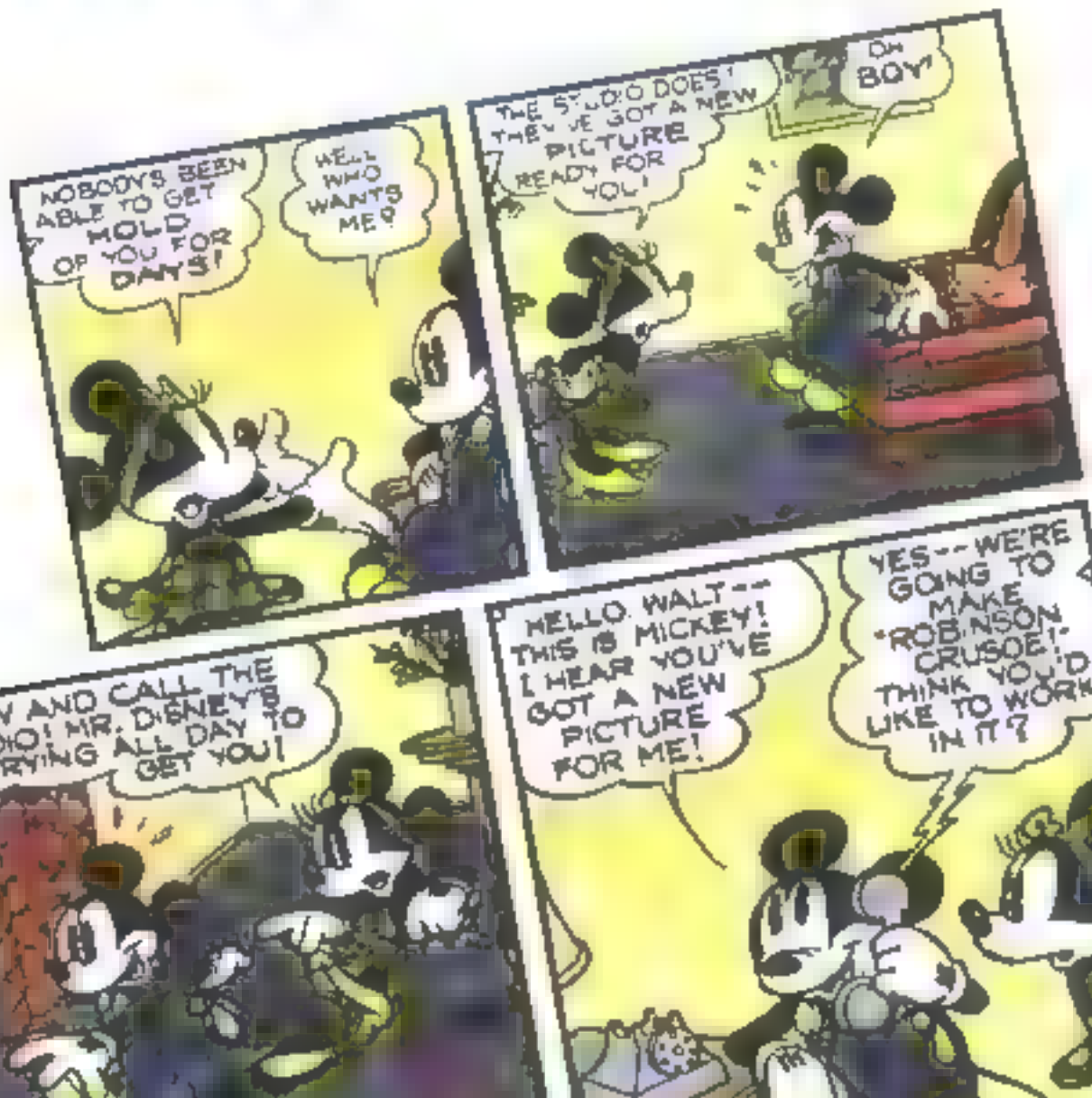
MICKEY MOUSE: MOVIE STAR!

An actor usually doesn't play himself in movies. Unless his real-life persona is a credible extension of his screen portrayal. Cowboy star Gene Autry, for instance, had many adventures prodding cattle and poking rustlers.

Animation studios, such as Disney's, have had no problem casting their stars in varied roles, such as costuming Mickey Mouse in a sailor suit or Donald Duck as a scoutmaster. But how do children react when they see Mickey playing the part of Bob Cratchit in **A Christmas Carol**? A fictional character playing another fictional character is a hard concept for the young to follow. Inevitably, the question is asked, "Why is Mickey Mouse called *Bob*?"

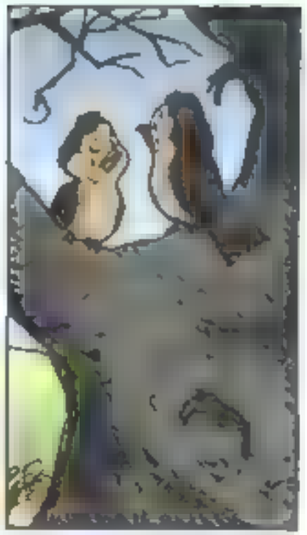
The studios often perceive a 'toon as a movie star and forget the character is eternally seen as *himself* (as he should be). The audience, however, never forgets and the very essence of suspense is removed when the viewer is told up front their hero is play acting. For anyone to really become involved in a story, a suspension of *disbelief* is required.

For that and other reasons, the movie-actor gimmick rarely has been used in comic strips. An exception was Floyd Gottfredson's explanation of Mickey's role in the 1938 adventure, "Mickey Mouse Meets Robinson Crusoe." It was based roughly on the 1935 film short, "Mickey's Man Friday."


NOBODY'S BEEN ABLE TO GET HOLD OF YOU FOR DAYS!
WELL WHO WANTS ME?
THE STUDIO DOES! THEY'VE GOT A NEW PICTURE READY FOR YOU!
OH BOY!
YOU HURRY AND CALL THE STUDIO! MR. DISNEY'S BEEN TRYING ALL DAY TO GET YOU!
HELLO, WALT--- THIS IS MICKEY! I HEAR YOU'VE GOT A NEW PICTURE FOR ME!
YES--WE'RE GOING TO MAKE "ROBINSON CRUSOE"! THINK YOU'D LIKE TO WORK IN IT?
YOU BET I WOULD! WHAT DO I PLAY--- NOT CRUSOE?
NO--NOR FRIDAY, EITHER! IT'S A GOOD PART, THOUGH! SEE MacCORKER ON THE LOT TOMORROW--- HE'LL GIVE YOU ALL THE DOPE!
HOT DAWG! A "ROBINSON CRUSOE" PICTURE!
THAT'LL KEEP YOU OUT OF MISCHIEF FOR A WHILE, YOU REPROBATE!

WALT DISNEY'S
TREASURY of CLASSIC TALES
THE
Sword IN THE Stone

THE DIRE NEWS SPREADS OVER THE LAND: GREAT AND NOBLE UTHER PENDRAGON, KING OF ENGLAND, IS DEAD, LEAVING NO HEIR TO THE THRONE.



"WHOSO PULLETH OUT THIS SWORD IS RIGHTWISE KING OF ALL ENGLAND." SO INSCRIBED IN LETTERS OF GOLD, A MARVELOUS SWORD IS THRUST THROUGH AN ANVIL AND DEEP INTO A GREAT STONE IN A CHURCHYARD.

LORDS AND NOBLES COME FROM NEAR AND FAR, BUT NONE CAN STIR THE SWORD.

AND ENGLAND IS WITHOUT A KING. THE REALM FALLS INTO DISORDER. IT IS A DARK AGE.

AND MERLIN THE MAGICIAN IS NOT PLEASED...

A DARK AGE, INDEED! NO PLUMBING. NO ELECTRICITY! NO NOTHING.

...IT'S JUST ONE BIG MEDIEVAL MESS!

!

ANYWAY, HE SHOULD BE HERE IN - AH... HALF AN HOUR.

?

WHO?

I'M NOT SURE, ARCHIMEDES...

...ALL I KNOW IS THAT SOMEONE WILL BE COMING- SOMEONE VERY IMPORTANT!

?

KFS 10.6.63-11.17.63

WALT DISNEY'S TREASURY of CLASSIC TALES

THE Sword IN THE Stone

MERLIN AND HIS MASCOT AWAIT THE COMING OF THE MYSTERIOUS STRANGER . . .

FATE WILL DIRECT HIM TO ME, ARCHIMEDES, SO THAT I, IN TURN, MAY GUIDE HIM TO HIS RIGHTFUL PLACE IN THE WORLD.

WHO?

HE'LL BE A BOY. A SMALL BOY--ELEVEN, TWELVE YEARS OLD. A SCRAWNY LITTLE LAD.

... BUT HE IS DESTINED FOR A HIGH PLACE IN HISTORY!

ENGLAND IS WITHOUT A KING. AND THERE IS NEITHER LAW NOR ORDER. IN THE LAND. MEN LIVE IN FEAR OF ONE ANOTHER AND THE STRONG PREY UPON THE WEAK.

YOU CLUMSY LITTLE FOOL. YOU MADE ME MISS AND LOSE AN ARROW

I'M SORRY!

SO HELP ME, I'LL . .

I'LL GET YOUR ARROW, KAY-I CAN FIND IT!

NO ONE GOES IN THERE . . . BUT IT'S HIS SKIN, NOT MINE!

S-SPOOKY . . .

THERE IT S

JUST ANOTHER INCH, AND . . .

CRACK

YOU ARE A BIT LATE, YOU KNOW.

!

Walt Disney's Treasury of Classic Tales

The Sword in the Stone

THE CASTLE OF SIR ECTOR.

BLAST IT ALL!

BUT, KAY, WHY DID YOU LET THE BOY GO BARGING OFF ALONE IN THAT INFERNAL FOREST?

I'M NOT WART'S KEEPER.

WELL BLAST IT ALL, I'M RESPONSIBLE I ADOPTED THE LAD

THE FOREST COTTAGE OF MERLIN...

BUT SIR HOW DID YOU KNOW I WOULD BE DROPPING IN?

WELL YOU SEE, WART I HAPPEN TO BE A WIZARD.

I CAN SEE INTO THE FUTURE. I HAVE EVEN BEEN THERE.

HERE ARE A FEW INVENTIONS THAT HAVEN'T BEEN INVENTED YET.

I MUST GET BACK! MY GUARDIAN SIR ECTOR, WILL BE...

I KNOW AND I'M GOING WITH YOU TO BE YOUR TUTOR.

QUICKLY THE MAGICIAN PACKS HIS BELONGINGS..

HITTLE FITTLE ZUMBA KA ZING..

RETURNING TO SIR ECTORS CASTLE, THE BOY IS PROMPTLY SENTENCED..

TO THE KITCHEN. FOUR HOURS EXTRA DUTY.

NOW THEN WHO ARE YOU?

THE WORLD'S MOST POWERFUL WIZARD. I'VE COME TO GIVE THE BOY A PROPER EDUCATION

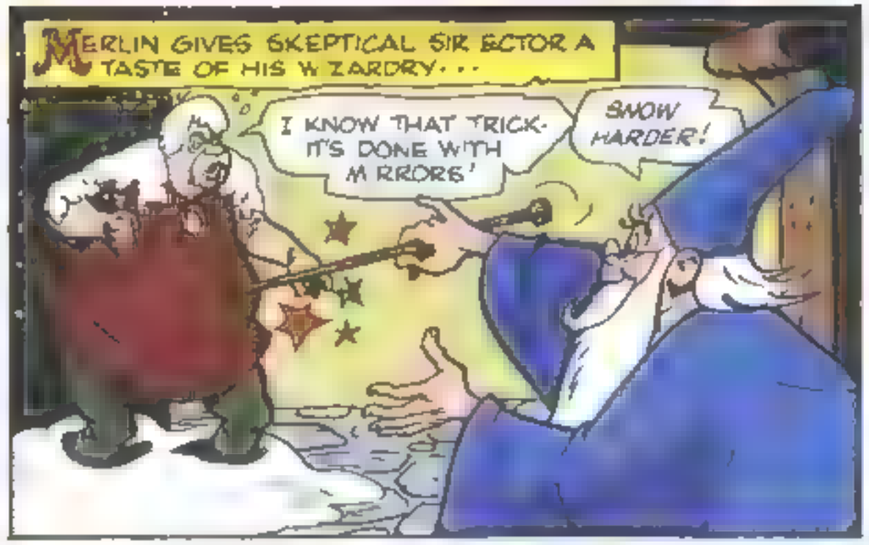
A WIZARD AND HIS BAG OF TRICKS! HOO HOO

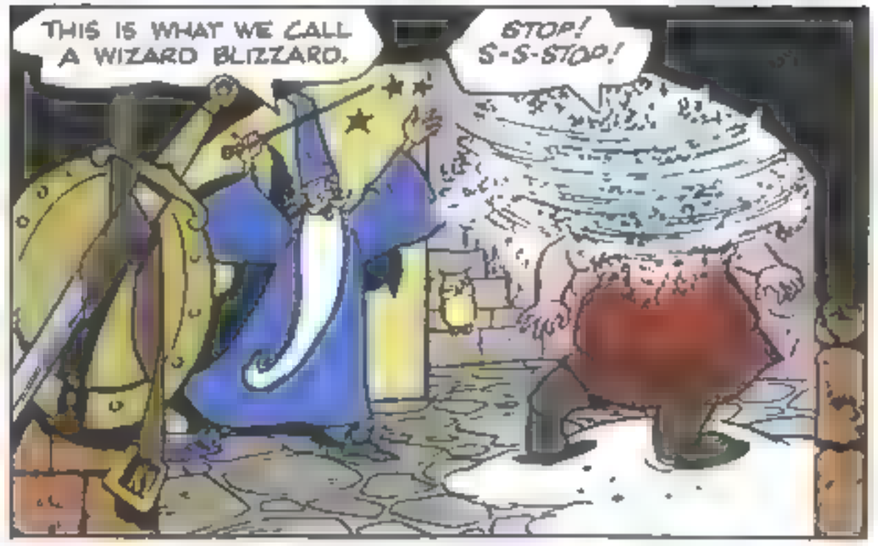
MERLIN RAISES HIS WAND UTTERS A CRISP COMMAND.

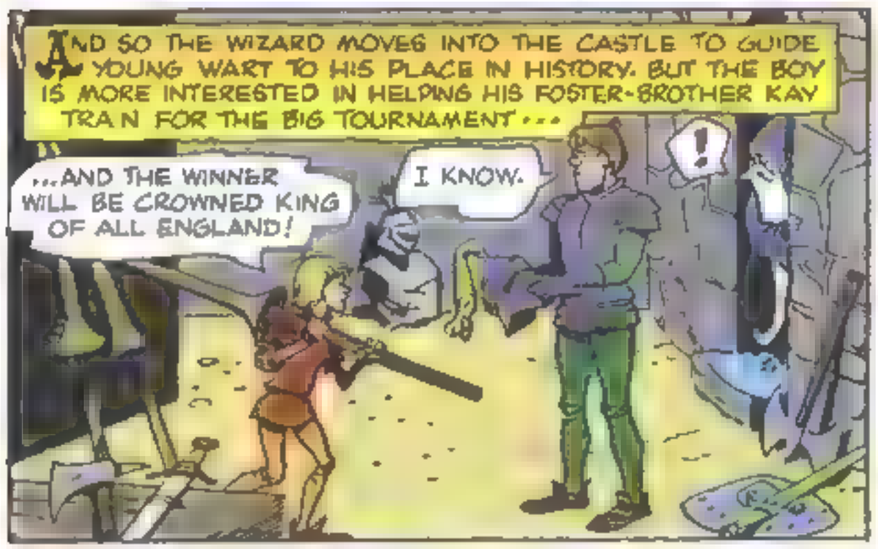
SNOW.

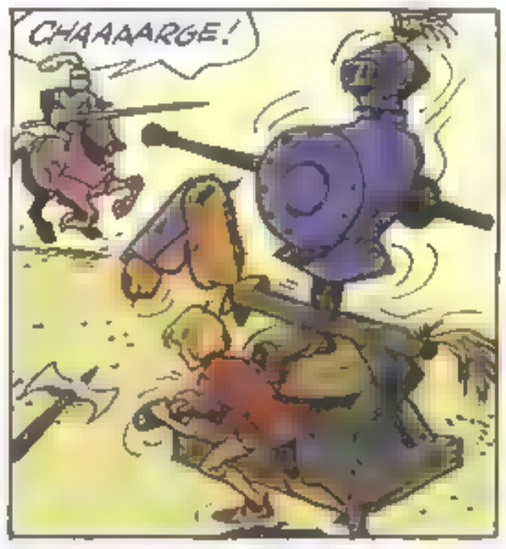
Walt Disney's Treasury of Classic Tales

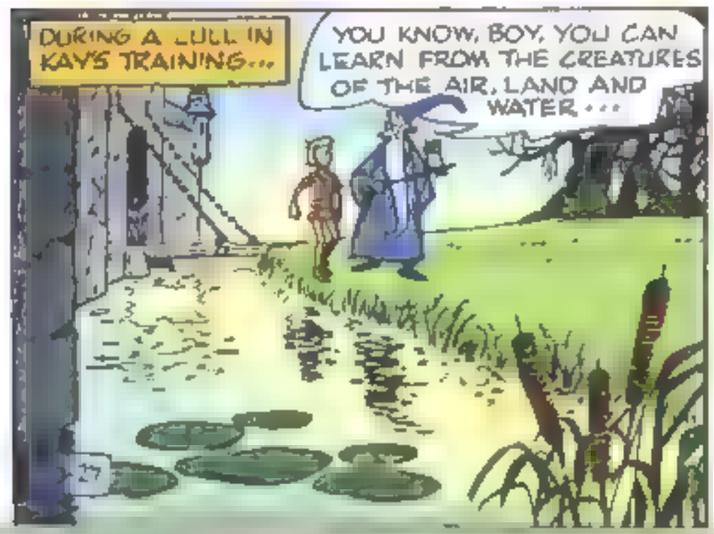
The Sword in the Stone

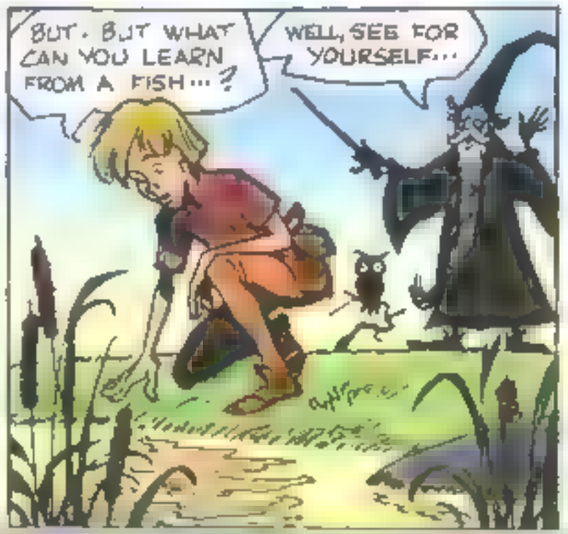


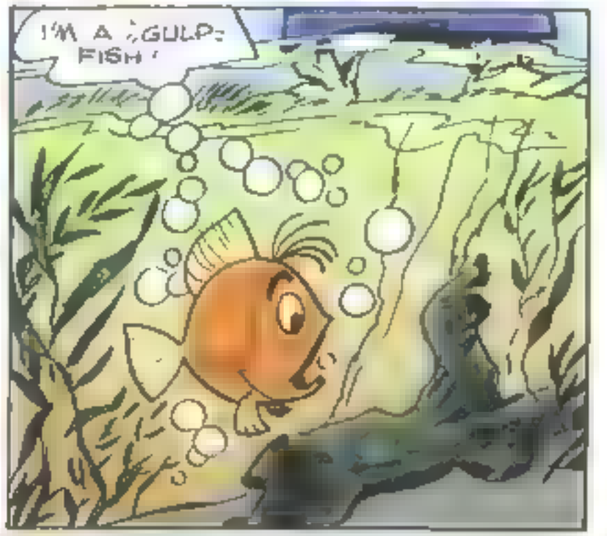



AND SO THE WIZARD MOVES INTO THE CASTLE TO GUIDE YOUNG WART TO HIS PLACE IN HISTORY. BUT THE BOY IS MORE INTERESTED IN HELPING HIS FOSTER-BROTHER KAY TRAIN FOR THE BIG TOURNAMENT...
...AND THE WINNER WILL BE CROWNED KING OF ALL ENGLAND!
I KNOW.









WALT DISNEY'S
TREASURY of CLASSIC TALES
THE
Sword IN THE Stone

AN INCANTATION A WAVE OF MERLIN'S WAND AND WART IS MAGICALLY TRANSFORMED.

I'M A FISH...!

YOU MERELY LOOK LIKE A FISH--BUT NOW YOU MUST USE YOUR BRAIN TO SWIM LIKE ONE.

!

RIGHT, LEFT... RIGHT, LEFT..

NOW I'M GETTING IT...

AS THE BOY INTO-FISH BEGINS HIS LESSON IN THE CASTLE MOAT A GREAT PIKE APPEARS

UP!

MERLIN! HELP ME! USE YOUR MAGIC!

YOU'RE ON YOUR OWN, LAD! OUTSMART THE BIG BRUTE!

USE YOUR HEAD! DON'T PANIC!

BRAVO, BOY! GREAT STRATEGY!

Walt Disney's Treasury of Classic Tales

The Sword in the Stone

A WAVE OF THE WIZARD'S WAND, A FEW MYSTICAL WORDS AND...

WHEW, IS THE LESSON OVER?

QUITE. DID YOU GET THE POINT OF IT?

YES! BRAIN BEATS BRAWN!

THE DAYS PASS SWIFTLY...AND WART'S EDUCATION GOES ON...

BOY, HAVE YOU EVER CONSIDERED BEING A SQUIRREL?

OH, NO, SIR.

WOULD YOU LIKE TO TRY IT?

WELL-ER-I'VE GOT ALL THIS WORK TO DO...

MERLIN TWIRLS HIS WAND...

RUBBITY... SCRUBBITY...

THEY'RE DOING THEMSELVES!

A LITTLE MAGIC GOES A LONG WAY, DOESN'T IT, WART?

THE NEXT INSTANT BOTH WART AND THE WIZARD ARE MAGICALLY TRANSFORMED...

NOW, BOY, OUR LESSON TODAY IS ABOUT THE POWER AND FORCE OF GRAVITY...

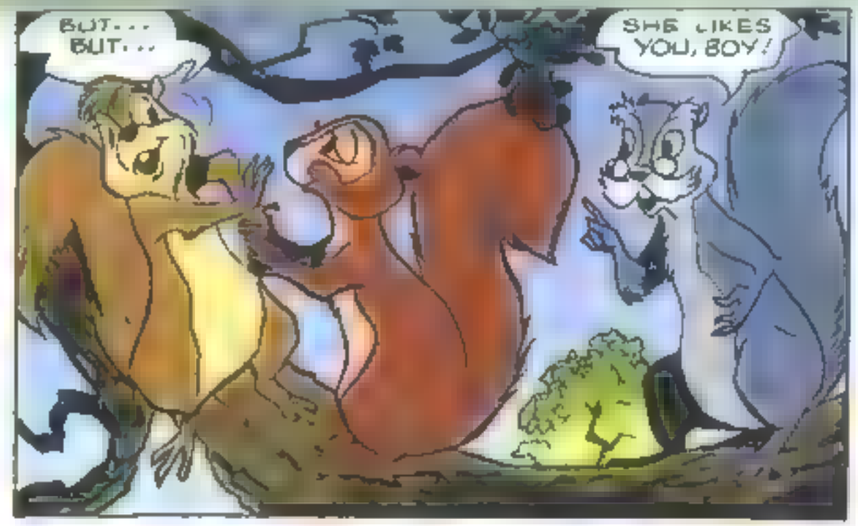
G-GRAVITY...?

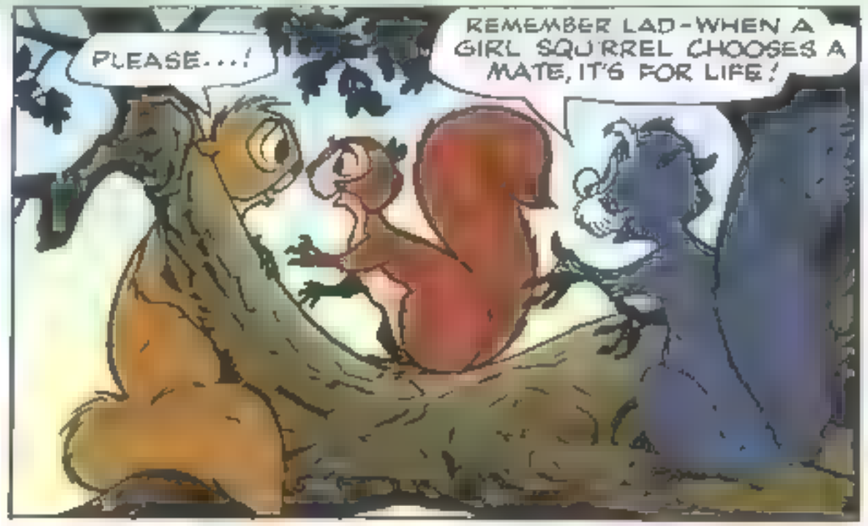
IT'S THE PHENOMENON THAT ANY TWO MATERIAL PARTICLES, IF FREE TO MOVE, WOULD BE ACCELERATED TOWARD EACH OTHER...

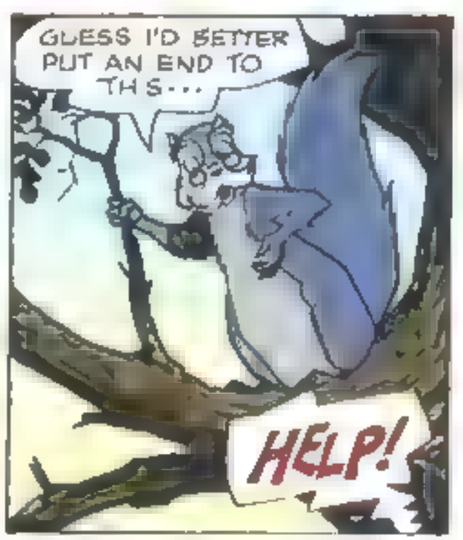
SUDDENLY...

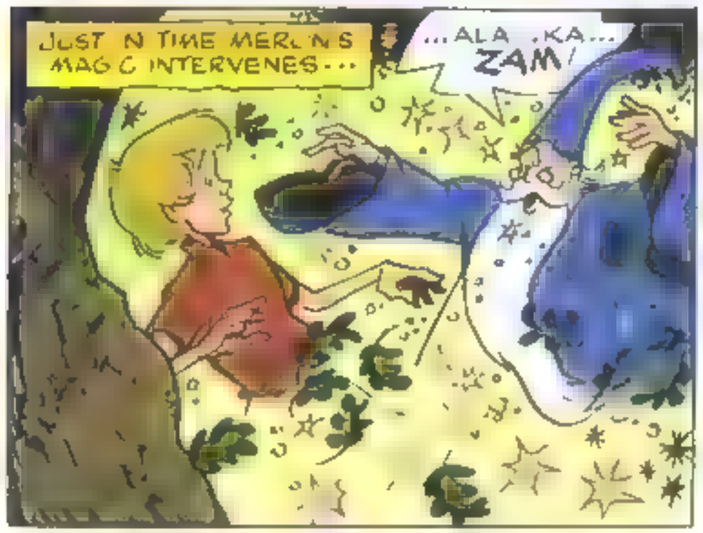
?

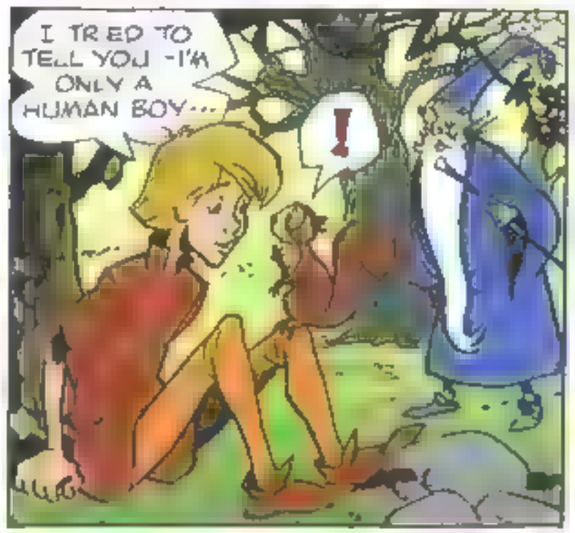
WALT DISNEY'S
TREASURY of CLASSIC TALES
THE
Sword IN THE Stone

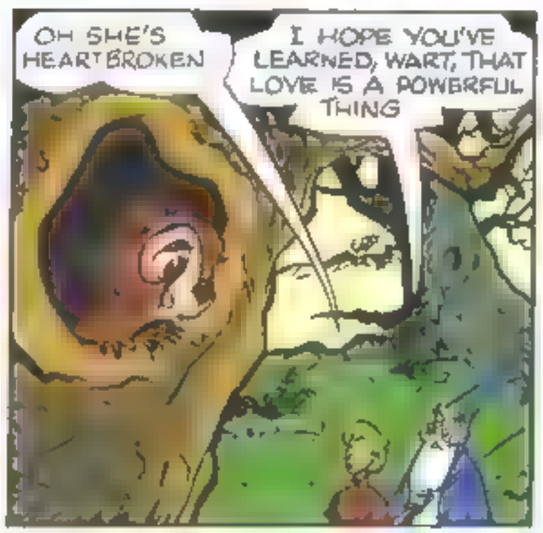


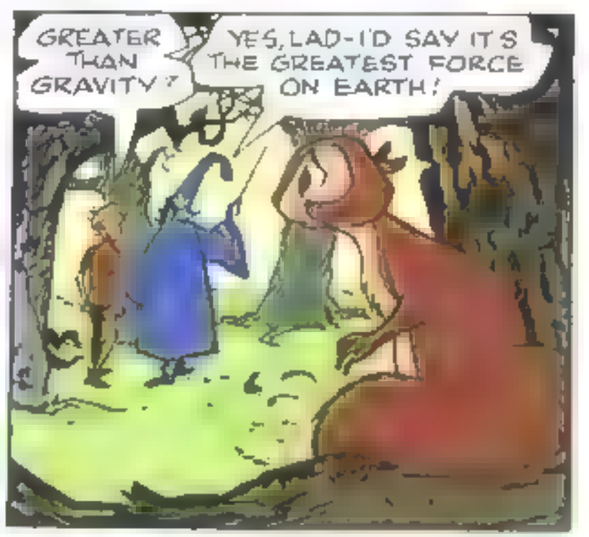












Gladstone readers are offered a piece of history from Walt Disney's **The Sword in the Stone** at an affordable price—a great opportunity to selectively purchase from an inventory of original art cels from the movie. All are in excellent condition and each represents one of several available **similiar** images, which increases your chance of success when you order! All are full-field cels, the dimensions (WxH) listing their approximate images sizes.

1. Castle guard or warrior. 2. Merlin's wizardry teaches Wart how to learn from the creatures of air, land and water. Wart dreams of being a bird and Merlin changes him into one, tossing him from a castle window (see first page of the story in WDC&S 602). 3. Great full figure of Merlin, the Magician, who becomes the future king's tutor. 4. Merlin turns wart into a fish (see pages 4 and 5 of this issue's story). Wart has to defend himself from a killer pike (the cel comes with a second cel of the underwater moat debris background). 5. The pompous Sir Pelinore. 6. Merlin's owl companion, the emotional Archimedes. 7. Wart—whose real name is Arthur—becomes King Arthur! 8. Two large preliminary pencils of Wart in Merlin's cottage (only one pictured), drawn on a single 12" x 15" sheet. 9. Large and impressive cel of Wart's keeper and guardian, the mighty Sir Ector in his castle.

Original Animation Cel Art from

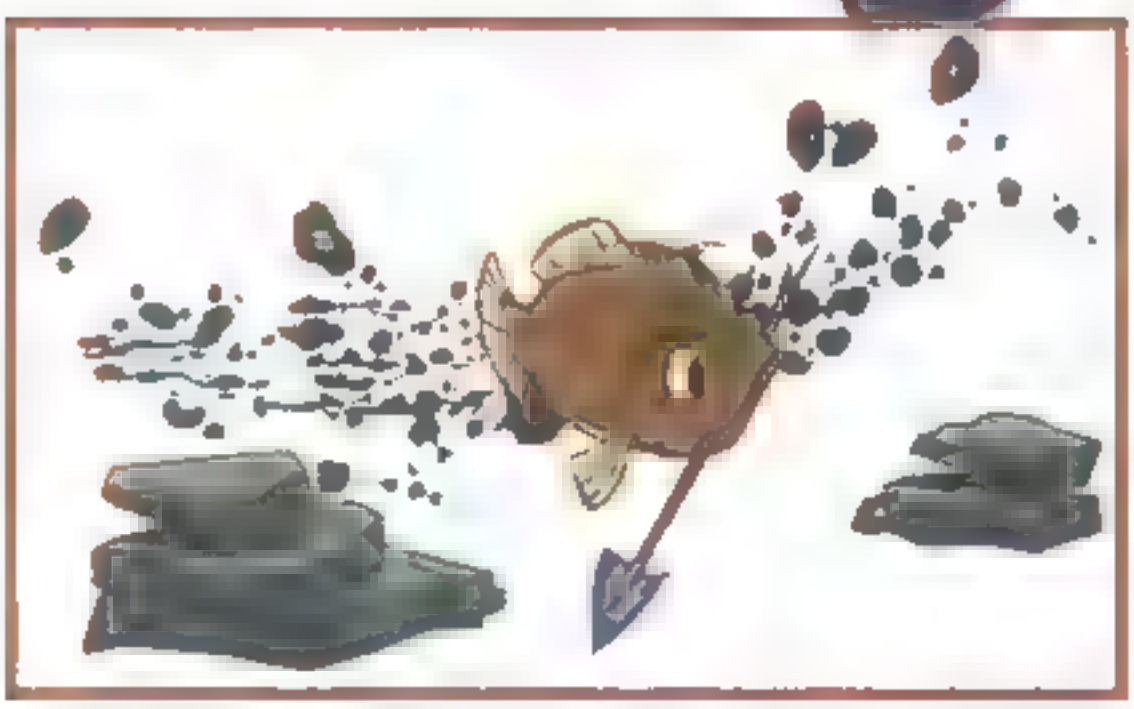
Walt Disney's The Sword in the Stone

FOR SALE

1 **Castle Guard**
4 ½" x 6 ½"
$150.00

2. **Wart (as bird)**
4" x 4"
$200.00

3 **Merlin**
5" x 8 ½"
$495.00



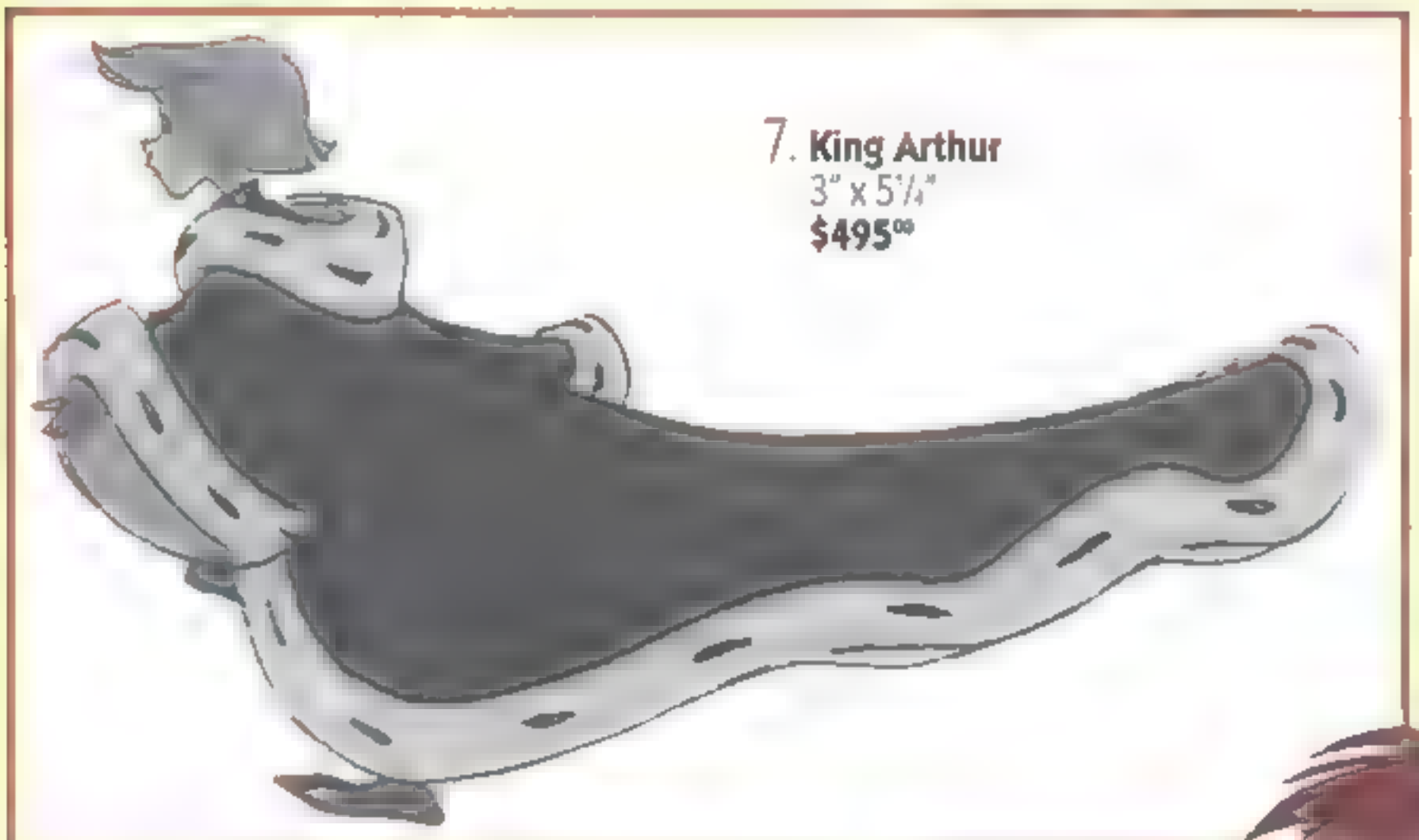
4 **Wart (as fish)**
9 ½" x 6"
$295.00

Call (520) 776-1300 and ask for Janet Dvorak or Susan Morse for availability and/or to order. Payments should be made to:

Bruce Hamilton | Box 2079 | Prescott, AZ | 86303

5 **Sir Pelinore**
4¼" x 6"
$200[00]

6 **Archimedes**
3 x 4
$200[00]



7. **King Arthur**
3" x 5¼"
$495[00]

8. **Wart**
(two pencils—
one shown)
5" x 8" each
$250[00]

These cels all came directly from the estate of a former Disney animator, have never been in the hands of a collector and all are in original, unrestored condition! Each cel comes with a letter attesting to its provenance

Postage (domestic, insured, registered, U.S. post office **only**) is included. Charges will apply for foreign or faster U.S. delivery A catalog of all **Sword and Stone** cels will be available shortly for $3.00 (deductible from first order). **Remember, if the exact image pictured has been sold we will mail you one that is similar—but equal—in execution, size and desirability . . . and of the same character!**

9 **Sir Ector**
10" x 8½
$250[00]

THE YEAR THAT WAS 1940

Anatomy of a Masthead

Logo and masthead design are as important to the success of a comic book cover as the illustration itself. A keen ability is required to evaluate the many variations on a theme which encompass the development of a logo. And more often than not, the designers will work their way full circle back to the point where they began!

WALT DISNEY'S COMICS AND STORIES 10¢

NUMBER 4

WALT DISNEY'S COMICS AND STORIES 10¢

NUMBER 134

The designer of the origina masthead for **Walt Disney's Comics and Stories** is, unfortunately, unknown but was probably a graphic designer or artist on staff at Western Publishing After publication of the first three issues in 1940, however, the famous logo began a metamorphosis that has continued for over 55 years

With issue number 4, the dot over the letter "i" in "comics" was dropped, "Walt Disney's" was moved up so it no longer overlapped, and the word "comics" was altered slightly so there was a complete outline for each letter This masthead remained unchanged (except for the addition of the small "whole" number to the left with issue 22, and the **Dell** logo which first appeared on issue 90) until number 102, when "Walt Disney's" was enlarged to be the full width of the masthead

The word "comics" was left in its original typeface, but reduced in size with issue 104, and remained thus until Number 134, when it was relettered (but still in the same size relationship as established in issue 104)

With issue number 169, the masthead was completely redesigned, and this new logo remained in place until the end of the **Dell** run in the early 1960's

With the first **Gold Key** issue (number 264), the masthead was

once again redesigned, this time to fit in with the **GK** "house look." This version was used alternately with another (introduced on issue 280) until finally evolving into it's final form used on number 299.

Although other refinements continued throughout the **Gold Key/Whitman** run, the first **Gladstone** issue, number 511, recalled the logo design first introduced on issue 104 Yet the word "comics" progressively increased in size until issue 519, when it completely shoved the phrase "and Stories" **off** the masthead! With number 536, the time-honored typeface for "Walt Disney's" was replaced with the Walt Disney Company corporate stylized signature type.

Naturally, when **Disney** began self-publishing their comics in 1990, the masthead was once more reworked. Although retaining the corporate signature, the phrase "and Stories" was designed to work with other titles in the line (**Donald Duck Adventures, Mickey Mouse Adventures**, et. al) and echoed the period typefaces from the pulp era of the 1930's and 40's

Gladstone resumed publication with issue 586 and the masthead first introduced on 536 was reinstated. It remained there until number 600

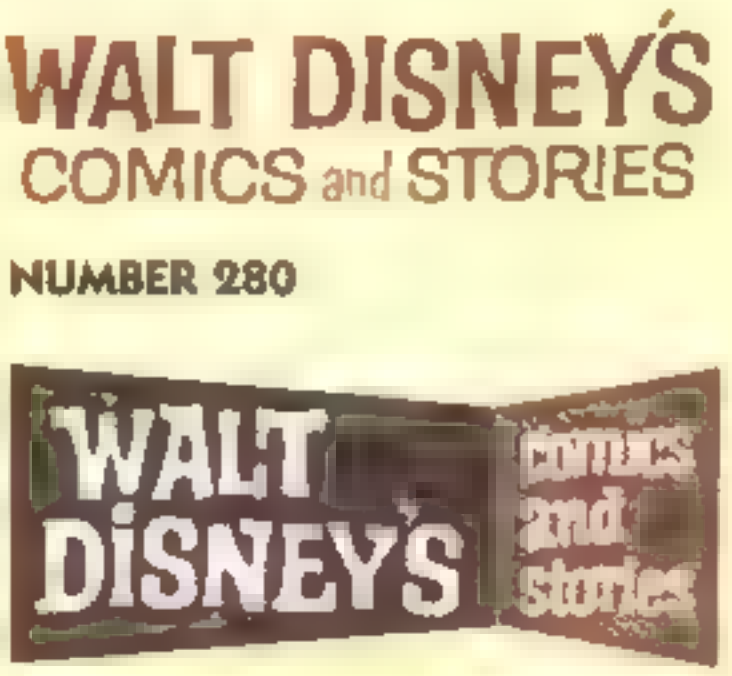
But a new look and format demands a new masthead With issue 601, the design has, indeed, come full circle, for it marks the first appearance of the original masthead on a magazine since December, 1940

Of course, the original art no longer exists, having been long ago destroyed, yet every detail has been meticulously reconstructed so that everything is "as it was." Even the type indicating the month, year, volume and issue number has been restored

After all, sometimes the first idea *is* the best!

NUMBER 169

NUMBER 264



NUMBER 299

NUMBER 519

NUMBER 536

NUMBER 548

THE ORIGINAL NUMBER 1

Like Father, Unlike Son:

Enter the Li'l Bad Wolf

PART ONE

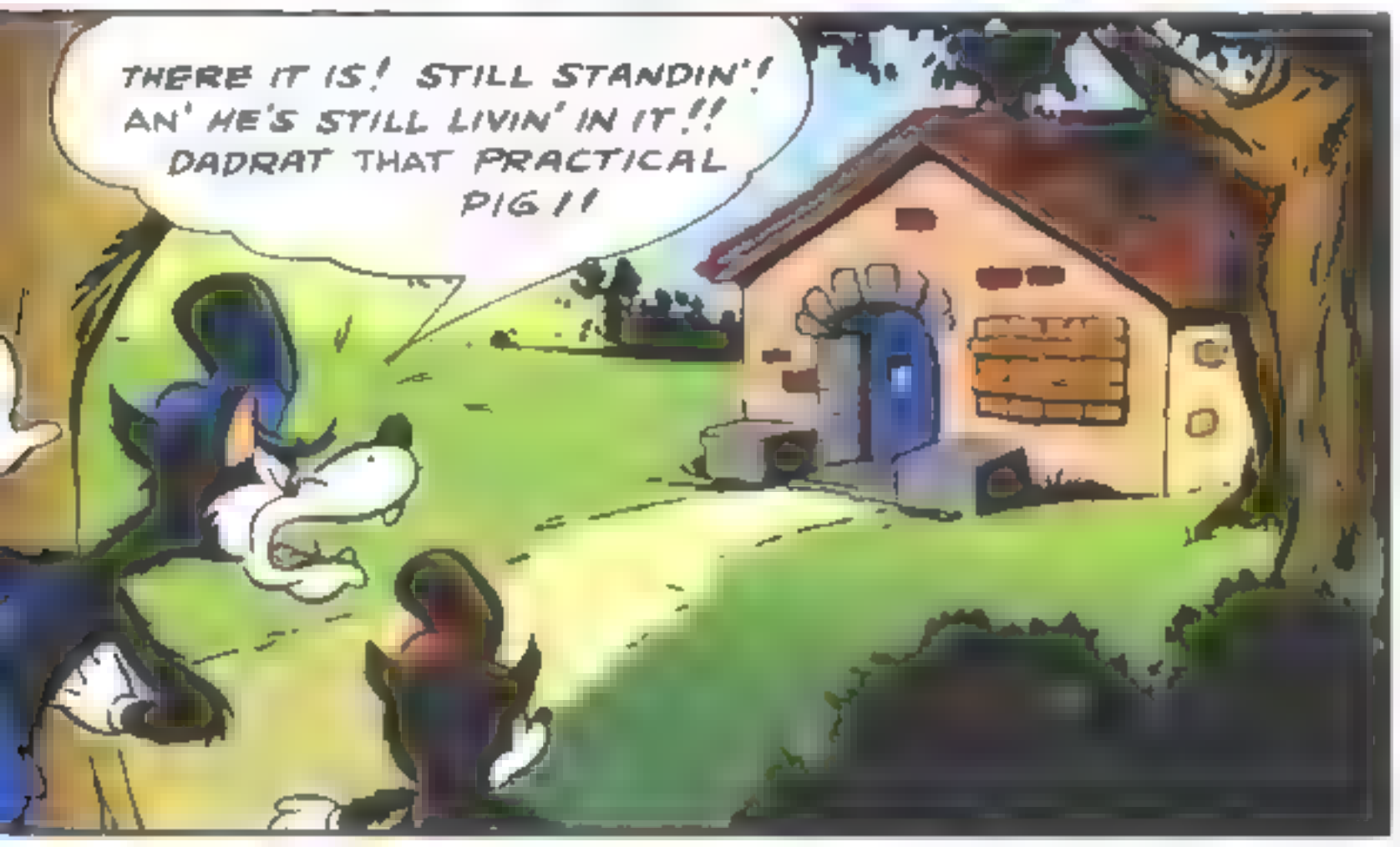
In two Disney cartoon shorts of the 1930's, **Three Little Wolves** (1936) and **The Practical Pig** (1939), the big bad wolf was seen together with his three offspring, the spitting images of their father (both physically and as regards their hunger and aggressiveness). The three little wolves also featured in the **Silly Symphony** Sunday pages drawn by Al Taliaferro, in "The Further Adventures of the Three Little Pigs" (1936) and "The Practical Pig" (1938). These continuities were later reprinted in **Walt Disney's Comics and Stories** where, in January, 1945 (no. 52), The Li'l Bad Wolf made his debut

A few months earlier, writer/artist Chase Craig (born in Ennis, Texas, in 1910) had planned to start a comic book series starring the Big Bad Wolf (a.k.a. Zeke Wolf) together with one of his sons, whom he called the Li'l Bad Wolf. Despite his name, though, and despite his being a diminutive replica of his father (same black fur, same sharp teeth, same hat, same trousers), the Li'l Bad Wolf was not bad at all. On the contrary, much to his father's desperation, he was a real goodie, so that it didn't take long before he made friends with Zeke's favorite (yet unreachable) preys – the Three Little Pigs

The artwork for the first story was provided by Carl Buettner (1903-1965), an excellent animator and draftsman, and a good friend of Craig's (the two men had worked together on the Charlie McCarthy syndicated strip in 1938-39). Buettner had joined the Western Publishing office in Beverly Hills in 1942, hired as an art director on Western's funny animal comic book titles, as well as a writer/artist (during a time when most writers and artists were being recruited by Uncle Sam). Great at drawing the Warner Bros characters (he also did art on the **Bugs Bunny** Sunday page from 1944-47), Buettner was also very good at depicting Disney characters, especially those derived from animation features (such as Thumper and the Seven Dwarfs)

On the Li'l Bad Wolf stories, in particular, his overall "dark", suspenseful graphics created an effective contrast with the definitely humorous plots in which Zeke's plan to catch the Three Little Pigs or to steal chickens were regularly upset by (or with the decisive contribution of) his "degenerate" son. In the same way, Buettner's apparently "fierce-looking" depiction of Zeke's son reinforced the contrast with the little wolf's meek, harmless personality. Buettner took over writing chores from Craig starting with the second Li'l Bad Wolf story, and stayed with the character until April, 1946 (**WDC&S** 67)

During the following months, several different artists worked on the series, including Dick Moores, Roger Armstrong, Paul Murry, and George Waiss. It was Waiss who drew the story in **WDC&S** 73, October, 1946 which introduced Grandma Wolf, Zeke's mother, who would often feature in the series until the early 1950's



Walt Disney's

DONALD DUCK

A TYPICAL SATURDAY AFTERNOON IN DUCKBURG...

THANK YOU, SIR!

YES SIR, THESE ATM'S* ARE HANDY! JUST DRIVE UP . . .

313

3856

*AUTOMATIC TELLER MACHINES

. . . SLIP THE OL' BANKCARD IN AND . . .

WHAT?

HOLD IT BUDDY!

SNATCH!

CARD I.D. DAN E. LEDOOK - STATUS *OVERDRAWN!!!*

TRANSACTION CANCELLED!!!

FWIP!

PLUNK!

HEY!

THIS CARD'S FOR *DONALD DUCK*, AND I'M *NOT* OVERDRAWN!

CLICK!

REPEAT.
CARD I.D. : DAN E. LEDOOK
STATUS.

OVERDRAWN!

TRANSACTION . . .

. . . CANCELLED!!!

PTUI!

ULF!

SMACK!

LISTEN, YOU DIMWITTED DECK OF DIODES .

POO!

HEY BUDDY! GIT YER SCRATCH N' SCRAM!

HONK! HONK!!

MUZZLE IT, MOTOR-MOUTH! I'M MOVING!

GOOD DAY, SIR

THIS MODERN AGE ISN'T SO HOT, IF YOU ASK ME!

SOON

THANKS FOR NOTHING! GOOD-BYE!

TROUBLE, UNCA DONALD?

THAT ANTIQUE STORE WON'T HOLD THAT BING VASE I WANT TO GET FOR DAISY'S BIRTHDAY, AND THEY ONLY TAKE CASH!

THAT TIGHT-FISTED ATM...

MAYBE IF YOU SHOWED IT POSITIVE I.D....

THAT'S AN IDEA! LET'S SEE, MY FISHING LICENSE, MY BRONZED BABY SHOES...

AGAIN SOON...

HAVE A NICE DAY!

THAT'S THE PLAN.

33

TAKE A LOOK AT THESE, PAL..

HMM...I.O.S, ALL IN ORDER, QUITE PROPER...

. . . AND ALL FOR ONE DONALD DUCK!

YEP!

TUT TUT, MR. LEDOOK!

?

PASSING YOURSELF OFF FOR AN ADEQUATELY PASSABLE DEPOSITOR! I'M CONFISCATING THESE DOCUMENTS! THE BANK WILL RETURN THEM TO THEIR RIGHTFUL OWNER!

HEY!

I'M *NOT* LEDOOK! *I'M* DUCK!

MR. LEDOOK

YOUR SAVINGS ACCOUNT IS ALSO OVERDRAWN!

EEP!

AS IS YOUR CREDIT LINE, YOUR MIA, YOUR . . .

EDITORS NOTE: MIA = MARKET INTEREST ACCOUNT

WAIT! YOUR CO-WITHDRAWAL PENALTIES ARE . . .

GLEEP!

313

ANON . . .

AH YES! THIS LEDOOK IS INTO ME FOR THOUSANDS!

THAT ATM AT MY BANK WAS PERFECTLY RIGHT TO CONFISCATE ANY DOCUMENTS HE PRESENTED!

BUT THAT WAS *ME!*

ALL RIGHT, ALL RIGHT! I'LL PERSONALLY CORRECT THE RECORDS!

BREEP!

CORRECT ON
DONALDDUCK
LEDOOCK

GOOD ENOUGH! NOW TO GET MY CASH!

WAIT!

ALDDUCK

BUT .

HAVE A NICE DAY!

YEAH, YEAH SURE, SURE!

I'M HERE FOR MY *MONEY!*

KRLCH!

NOW I.D. THIS CARD *RIGHT*, AND NO FUNNY BUSINESS!

AH, YES, THIS CARD *IS* FOR MR. DONALD DUCK . . .

UH HUH!

WHAT ARE *YOU* DOING WITH IT, MR. LEDOOK?

WHAT!?

THAT'S IT! COUGH UP YOU -

AWP!

NOW NOW, MR. LEDOOK

SNAG!

LET US NOT LOSE CONTROL!

WHIRRRR!

EVENTUALLY . . .

YOU RAN OUT BEFORE I COULD TELL YOU I CAN'T CHANGE THE *VISUAL* RECOGNITION SENSOR MEMORY BANK UNTIL MONDAY!

GREAT! JUST GREAT!

THE LEAST YOU COULD DO NOW IS LOAN ME . . .

GOTTA, GO,

CLICK

THIS . . MEANS WAR!

KLICK

LATE AFTERNOON . . .

UNCA DONALD'S TAKING THIS TO THE BITTER END!

SOUNDS *OMINOUS!*

BANG!

CLANG!

FSSSSTI

BZZZ!

THE GARAGE DOOR FINALLY RISES!

LOOK OUT, ATM . .

. HERE COMES ROBO-ROBBER!

OH, NO!

HOW MUCH WOULD YOU LIKE TO . .

YEOW!

?

ROOOM!

YEOW!

HAND . OVER . 540 . . . FROM . . . THIS . . . ACCOUNT . . .

. OR ! . . WILL BZARK YOU!

DON'T BZARK ME! HERE'S THE MONEY!

HELP! POLICE!

SHORTLY . .

WELL, IT'S THE "ROBO-ROBBER" ALL RIGHT!

YEAH! JUST AN EMPTY HEAP OF TIN PLATES!

AH! THEY'VE CAUGHT THE "CULPRIT!"

MAYBE I SHOULDN'T HAVE BEEN SO DRASTIC, "ROBBING" MY OWN ACCOUNT BY HOLDING UP THAT ATM WITH MY TV REMOTE CONTROL! MAYBE I SHOULD FEEL GUILTY?

NAW!

Walt Disney

LI'L BAD WOLF

in

the NO SCENT PLOT

AR 210

HUH? POP HASN'T HAD A **BATH** SINCE HE FELL IN THE CREEK LAST YEAR!

POP

NEW CLOTHES, TOO! HE MUST'VE RAIDED MY PIGGY BANK!

SILLY POP! PRACTICAL PIG'S ANTI-WOLF DEVICES WILL STOP HIM AS USUAL!

3 PIGS HOUSE

YIKES! THOSE ANTI-WOLF DEVICES ARE ALL ACTIVATED BY **SCENT,** AND NOW THAT POP IS ALL CLEANED UP...=GULP!=

AND SO...

YAH-YAH! WHO'S AFRAID OF THOSE BIG BAD WOLF-SCENT TRAPS?!

POP! OH, POP... WAIT FOR ME!

HUH? WHAT DO YOU WANT, LI'L WOLF?

TWANG!

ER... HERE, POP... YOU FORGOT YOUR **OLD HAT!** HEH!

SNIFF!

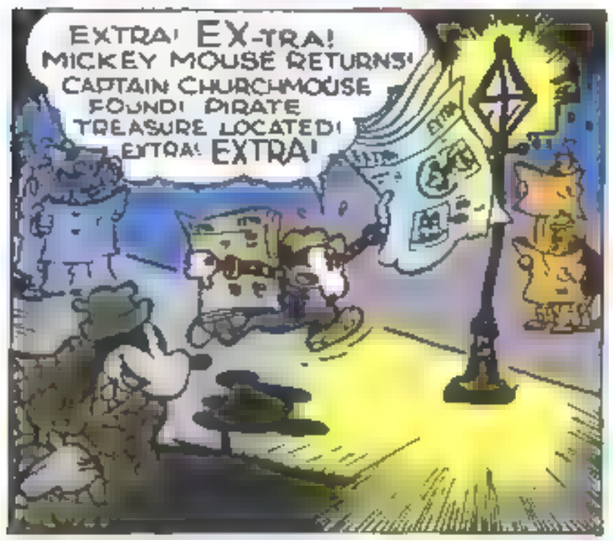
BAH!

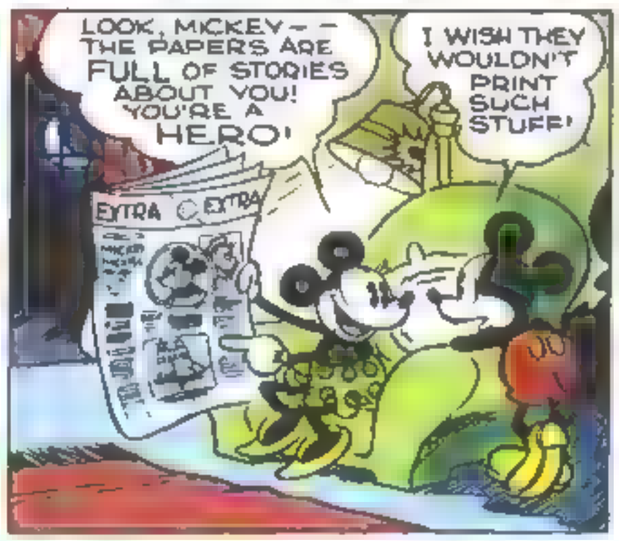
CHAPTER 1

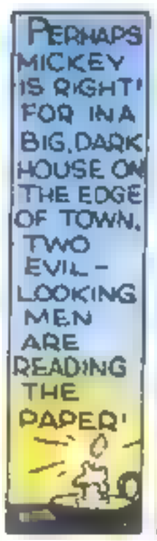
Walt Disney's

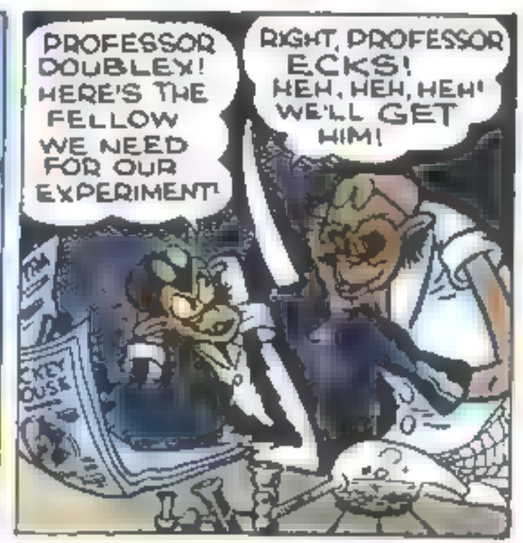
MICKEY MOUSE

BLACKBEARD CASTLE









IN A DARK HOUSE ON THE EDGE OF TOWN, TWO EVIL PROFESSORS PLAN TO LAY A TRAP FOR MICKEY!

HE'S JUST THE TYPE WE NEED FOR OUR EXPERIMENTS, PROFESSOR ECKS! IF IT WORKS ON HIM IT WILL WORK ON ANYBODY!

RIGHT, PROFESSOR DOUBLEX! AND IF IT DOES — — WE'LL RULE THE WORLD!

WE'LL GET HIM, ALL RIGHT! I'LL SEND H M A LETTER HE CAN'T RESIST!

NOW, MISTER MICKEY MOUSE! TOMORROW YOU'LL GET THIS LETTER AND THEN— — HEH, HEH HEH, HEH!!

GEE BUT IT'S SWELL T' BE HOME! NO WORRIES, NO TROUBLES, NO NUTHIN'!

BUZZZ-Z-Z!!

LETTER FOR MISTER MICKEY MOUSE!

GEE— THANKS!

? ? ? ? ? ?

Mr. Mickey Morse
Dear Sir:
We are on the verge of perfecting an amazing invention! But we need your help! Come to the Blaggard Mansion at ten o'clock tonight!
We appeal to you in the interest of science!
Do not fail us!
Prof. Ecks
Prof. Doubles
Prof. Triplex

HAVING RECEIVED AN AMAZING LETTER, MICKEY HASTENS TO SHOW IT TO HORACE HORSE-COLLAR

WHAT DO YOU MAKE OF IT, HORACE?

I DUNNO, MICKEY! WHO ARE THESE PROFESSORS, ECKS, DOUBLEX AND TRIPLEX?

I NEVER HEARD OF 'EM! I THOUGHT MEBBE YOU KNEW 'EM! AN' WHAT'S MORE, I THOUGHT BLAGGARD MANSION WAS EMPTY!

I GUESS WHILE I WAS AWAY ON 'TH TREASURE HUNT TH PROFESSORS RENTED IT!

NO, M CKEY— — AN' THAT'S JUST WHAT BOTHERS ME!

I'VE BEEN HERE ALL TH TIME— — AN THAT HOUSE IS STILL VACANT!

IN THEIR LABORATORY IN BLAGGARD MANSION, PROF ECKS AND PROF. DOUBLEX HAVE INVENTED A MACHINE---THE "VISIVOX" BY WHICH THEY CAN SEE AND HEAR ANYTHING IN THE WORLD!

WHAT ARE THEY DOING NOW PROFESSOR ECKS ?

THEY RE TALKING ABOUT OUR LETTER L STEN!

IT SOUNDS PHONY T ME!

AW! I'M NOT SCARED!

MEBBE THEY'LL HOLD YA FOR RANSOM!

BUT MEBBE THEY REALLY NEED HELP.

ANYWAY, HORACE, I'M GONNA FIND OUT--I M GOIN' TO BLAGGARD MANSION-- AT 10 O'CLOCK TONIGHT!

THE LETTER SAYS TO COME TO BLAGGARD MANS ON AT O O CLOCK TONIGHT!

DON'T DO IT, M CKEY! DON'T GO!

BUT, HORACE! THOSE PROFESSORS ARE SCIENTISTS---AN IF THEY NEED HELP, I'VE GOTTA GO!

ALL RIGHT, MICKEY! I WON'T SAY NO MORE! BUT YOU NEED A MAN FOR PROTECTION-- -AN I M GONNA GO, TOO!

AND THROUGH THEIR "V SIVOX", THE EVIL PROFES- SORS ARE WATCH NG!

WONDERFUL! MARVELOUS! IF MICKEY DOESN'T SURVIVE OUR LITTLE EXPERIMENT WE'LL USE HORSECOLLAR! HEH, HEH, HEH!

I GUESS WE'D BETTER GO HORACE IF WE'RE GONNA GET TO BLAGGARD MANSION BY TEN O'CLOCK!

SHALL WE TELL MINNIE AN' CLARABELLE WHERE WE'RE GOIN'?

NO - WHAT'S TH USE? THEY'D JUST WORRY!

GOSH! IT'S STORMING!

YEAH! THEM PROFESSORS SURE PICKED A SWELL NIGHT!

PROF. ECKS, PROF. DOUBLEX AND PROF. TRIPLEX! I WONDER WHAT IN THE WORLD THEY WANT WITH ME!

WALT DISNEY

ON THE WAY TO MEET THE MYSTERIOUS PROFESSORS MICKEY AND HORACE FIGHT THEIR WAY THROUGH A BLINDING STORM TOWARD BLAGGARD MANSION

AW, MICKEY, LET'S GO BACK! I DON'T LIKE THIS!

C'MON HORACE! YOU SAID YOU WANTED TO PROTECT ME!

THOSE FELLOWS SAY THEY'VE GOT A SWELL INVENTION AN' THEY NEED HELP! WE CAN'T TURN BACK NOW!

ALL RIGHT, MICKEY! I'LL STICK!

BUT REMEMBER - THE ONLY THING WORSE THAN A DUMB CROOK IS A SMART CROOK! AN' THESE BIRDS IS SMART!

AN' IF THEY'RE CROOKS, LOOK OUT! THAT'S ALL-- JUST LOOK OUT!

BOOM!

DON'T WORRY, MICKEY! NUTHIN' CAN HAPPEN WHILE I'M HERE TO PROTECT YA!

G-GOSH! LISSEN! SOMETHIN'S COMIN!

THUMP! THUMP!

???

PLOP! PLOP!

RUN, MICKEY! RUN FOR YER LIFE!

THUMPITY THUMP!

WALT DISNEY

AS MICKEY AND HORACE PLUNGE THROUGH THE STORM A SUDDEN FLASH OF LIGHTNING DISCLOSES - - -

BLAGGARD MANSION!

THERE IT IS, HORACE! WE'RE ALMOST THERE!

LISSEN, MICKEY! THIS IS YOUR LAST CHANCE T' TURN BACK! C'MON! LET'S GO HOME! I'VE GOT A HUNCH WE AIN'T GONNA LIKE THAT PLACE!

WHAT'S TH MATTER? ARE YA SCARED O' TH PROFESSORS?

NO, BUT I WISH WE'D SAID GOOD BYE T' CLARABELLE AN' MINNIE. WE MAY NEVER SEE 'EM AGAIN!

INSIDE THE MANSION THE PROFESSORS WATCH AND LISTEN THROUGH THEIR VISIVOX

HEH! HEH, HEH, HEH! MAYBE HE'S RIGHT MAY-BE - HE'S - - - RIGHT!

BLAGGARD MANSION, EH? GOSH IT'S A BIG OLD PLACE!

AN LOOK HORACE! THE SHUTTERS ARE ALL DRAWN!

YEAH! THERE DON'T SEEM T BE NOBODY HERE!

SORTA SPOOKY AIN'T T?

WELL C'MON LETS R'NG TH BELL! AT LEAST MAYBE T LL BE WARM INSIDE

PROFES-SORS ECKS AND DOUBLEX LOOK INTO THE R VISIVOX, AND SEE THE APPROACH OF THEIR V.C'MS!

FRONT DOOR

WARM 'S RIGHT! HEH! HEH, HEH, HEH! WE'LL MAKE T HOT FOR EM!

WELL, IT WON'T BE LONG NOW UNTIL WE FIND OUT WHAT THAT LETTER WAS FOR!

KNOCK KNOCK

I'VE GOT A HUNCH WE SHOULDN'T OF COME I B LEEVE THEM PROFESSORS S- - -

HEY! WHAT TH - - - - ?

LOOK OUT, HORACE

WHEN MICKEY RANG THE DOORBELL AT BLAGGARD MANSION, A TRAP DOOR OPENS AND- - - - - - -

F GOSH SAKES!

HELP!

SLAM!

WELL - - HERE WE ARE! NOW WHAT?

WALT DISNEY

11 26

AT LAST MICKEY AND PLUTO ARE IN BLAGGARD MANSION AND FINALLY THEY'LL SOLVE THE MYSTERY OF THE PRIZES OUR FRIENDS DOUBLEX AND TRIPLEX!

GOSH MICKEY! THIS IS A SPOOKY PLACE!

YES, AN WHAT'S MORE, I'M GETTIN' SUSPICOUS! LET'S EXPLORE THIS PLACE A BIT!

SHHH! I DON'T WANT ANYBODY T' KNOW WE'RE HERE!

WELCOME TO BLAGGARD MANSION!

?

WALT DISNEY

D-D-DID YOU HEAR A VOICE, M-M-MICKEY?

Y-Y-YES!

WHO SAID THAT?

I DID!

?

I AM THE SPIRIT OF SCIENTIFIC PROGRESS!

W-WHO ARE YOU?

IT'S-IT'S EMPTY!

WALT DISNEY

WHERE'LL WE GO NOW?

GO DOWN THIS HALL, AND TAKE THE FIRST DOOR TO THE LEFT!

?

I'D'A SWORE, I HEARD THIS PICTURE TALK!

S-S-SO WOULD I!!

STOP FOOLING AROUND! FOLLOW DIRECTIONS! GO DOWN THE HALL, AND TAKE THE FIRST DOOR TO THE LEFT!

? ?

GO UP THESE STAIRS!

I AIN'T GONNA DO IT!

NO PITCHER'S GONNA ORDER ME AROUND!

STOP! IF YOU DO NOT OBEY INSTRUC-TIONS-----

--LOOK WHAT WE CAN DO TO YOU!

G-GOSH! A TRAP DOOR!

GREAT JUMPIN' GRASSHOPPERS!

D-D DOGGONE IT, HORACE, I DON'T LIKE THIS PLACE!

SO DO I, NEITHER!

THROUGH THEIR VISIVOX, THE EVIL PROFES-SORS WATCH OUR HEROES' PROGRESS!

THEY'RE GOOD AND SCARED NOW, PROFESSOR DOUBLEX!

RIGHT, PROFESSOR ECKS!

AND IF WE CAN JUST GET THEM INTO THE LADDER ROOM, THEY'RE OURS! HEH! HEH, HEH, HEH!

12-2

LOOK! THEY'RE GOING INTO IT! WE'VE GOT 'EM!

LOOK, MICKEY! THAT TRAP DOOR! I'LL SEE WHERE IT GOES!

WELL, BE CAREFUL!

DON'T WORRY ABOUT ME! I WON'T TAKE NO CHANCES!

WHOA! WHAT TH'----- HEY!

HORACE! HORACE! WHERE ARE YOU? WHAT'S HAPPENED TO YOU?

BAM! BAM! BAM!

12-3

A TRAP DOOR OPENS AND HORACE DROPS THROUGH! MICKEY IS NEARLY FRANTIC!

HORACE! COME BACK WHERE ARE YOU? OH GOSH!

BAM! BAM! BAM!

I'VE GOTTA FIND HIM, THAT'S ALL I'VE JUST GOTTA! CLARABELLE WOULD NEVER FORGIVE ME!

YOO-HOO! YOO-HOO! HORACE!

WALT DISNEY

WITH MICKEY SEARCHING FRANTICALLY THROUGH BLAGGARD MANSION WE FIND POOR HORACE IN THE HANDS OF THE PROFESSORS, ECKS AND DOUBLEX!

WHADDAYA WANT WITH ME, ANYHOW? HUH?

YOU ARE TO BE THE SUBJECT OF A TREMENDOUS EXPERIMENT!

THIS MACHINE IS THE GREATEST INVENTION SCIENCE HAS EVER KNOWN - - THE HYPNOTIC RAY!!!

IT HYPNOTIZES PEOPLE BY ELECTRICITY! AND YOU - - YOU LUCKY MAN - - - WILL HAVE THE HONOR OF BEING THE FIRST VICTIM!

WELL, I AIN'T LOOKIN FER NO GLORY! I'D BE GLAD T' LET SOMEBODY ELSE HAVE TH' HONOR!

THE SECRET IS OUT! PROFESSORS ECKS AND DOUBLEX HAVE INVENTED A HYPNOTIC RAY WITH WHICH THEY PLAN TO CONTROL THE WORLD!

I WILL EXPLAIN! EVERYTHING WE SEE OR HEAR COMES FROM RAYS, OR WAVES! THESE ARE ALL DIFFERENT LENGTHS!

THE LONGEST ARE ELECTRIC AND RADIO WAVES, THEN DOWN THROUGH HEAT, LIGHT, COLOR, ULTRA-VIOLET AND, FINALLY X-RAYS, THE SHORTEST WAVE LENGTH YET PRODUCED BY MAN!

BUT WE BELIEVE WE HAVE PRODUCED A SHORTER ONE WITH THIS MACHINE! AND IF SO, THE WORLD IS OURS! FOR THIS WAVE WILL BE HYPNOTIC!

IF IT WORKS ON YOU, WE CAN BROADCAST IT AND HYPNOTIZE EVERYBODY, AND PUT THE WHOLE WORLD IN OUR POWER! THINK OF IT!

YEAH - - I AM THINKIN' OF IT! THAT'S JUST TH' TROUBLE!

BUT WHAT'S THIS HYPNOTIC RAY GONNA DO T' ME?

THAT'S WHAT WE'RE GOING TO FIND OUT

WE'LL TURN IT ON YOUR BRAIN, AND IF THE RAY IS SHORTER THAN THE X-RAY, YOUR BRAIN WILL BE HYPNOTIZED!

AND IF IT AN'T?

THEN I WILL BE AN X RAY! AND YOUR BRAN, INSTEAD OF BEING HYPNOT ZED WILL BE BURNED!

NO YA DON'T NO YA DON'T

NO SIR! DOGGONE IT!

LEMME OUT O' HERE! HEY, MICKEY! HELP! HELP!

HELP!

HORACE IS ON THE SPOT - - FACED WITH THE HYPNOTIC RAY - - - WHICH MEANS HYPNOTISM INSANITY - - - OR DEATH!

LISSEN! I AIN'T YELLER, AN' I'LL DO IT IF I'VE GOTTA'

I KNOW YOU WILL!

BUT HOW ABOUT MICKEY MOUSE? HE'S MY PAL!

DON'T WORRY ABOUT HIM! HE'S SAFE!

HE CAN'T GET OUT OF THIS CASTLE AND IF YOU DON'T SURVIVE WE'LL FIND HIM, ALL RIGHT!

HOO-HOO-HO-HO-HAW-HAW---HA-HA!

CLARABELLE, I'M TERRIBLY WORRIED! MICKEY HAS GONE - - - DISAPPEARED

THAT'S FUNNY! SO HAS HORACE!

'TAIN'T LIKE EITHER OF 'EM T' GO TRAIPSIN' AWAY WITHOUT TELLIN' NOBODY! I WONDER IF SOMETHIN'S HAPPENED TO 'EM!

SO DO I! AN - - - AN' - - - I'M SCARED!

AND BEHIND THE STONE WALLS OF BLAGGARD MANSION - - - - - - - -

LISSEN! I DON'T WANNA BE HYPNOTIZED! LEMME GO, WILL YA? HUH?

IF THERE WAS ONLY SOMEBODY TO FIGHT, MEBBE I COULD LICK 'EM! BUT GOSH' YA CAN'T FIGHT STONE WALLS!

WALT DISNEY

THE BIG EXPERIMENT IS READY TO START, WITH HORACE FACING THE PROFESSORS' HYPNOTIC RAY!

BLINDFOLD HIM! THE LIGHT WOULD RUIN HIS EYES!

I WANT YOU TO BE VERY CALM

WHADDYA MEAN, CALM? I'M WRINGIN' WET!

SHHHHH! REMEMBER -- THE FUTURE OF THE WORLD HINGES ON OUR SUCCESS OR FAILURE!

ALL RIGHT, PROFESSOR DOUBLEX TURN IT ON

WITH MICKEY WANDERING HELPLESSLY THROUGH BLAGGARD MANSION, HORACE HORSECOLLAR FACES THE MOST DANGEROUS MACHINE EVER INVENTED -- THE HYPNOTIC RAY! IF IT IS SUCCESSFUL, THE EVIL PROFESSORS, ECKS AND DOUBLEX, WILL BE ABLE TO HYPNOTIZE EVERYBODY ON EARTH -- AND RULE THE WORLD! IF IT FAILS, HORACE'S BRAIN WILL BE BURNED -- AND HE WILL LOSE HIS MIND FOREVER! WHAT A HORRIBLE, HORRIBLE MESS!

ALL RIGHT, PROFESSOR ECKS, HERE IT GOES!

IF IT WORKS, WE'LL BE RULERS -- KINGS -- EMPERORS! THE WORLD IS OURS!

WHIRRRR

CRACKLE

SNAP

WHIRRRR!

THAT HYPNOTIC RAY! I WONDER IF I -- I WONDER IF -- I WONDER ---! OHHHHHHHH!

WHIRRR!

B-GOSH LISTEN! I KNOW SOMETHING'S HAPPENED TO HORACE! OH, IF ONLY I COULD FIND HIM!

ZZZZ

WHIRRRR

BZZZZZZ

YES, SHERIFF! BOTH MICKEY AND HORACE -- YOU'VE GOTTA FIND 'EM!

AND -- PLEASE -- WE'RE SCARED! DON'T LET THEM GET HURT WILL YOU?

QUICK! GET EVERY OFFICER IN THE STATE! NOTIFY POLICE CARS! SEND DESCRIPTIONS BY RADIO! GET OUT HANDBILLS! BLOODHOUNDS! THEY MUST BE FOUND!

TO BE CONTINUED!

Walt Disney's

DONALD DUCK

in

BEEP

YOUR TERRITORY IS ZONE SEVEN, OFFICIAL FISH INSPECTOR DUCK! YOU WILL MONITOR, COUNT, CLASSIFY AND REPORT ON ANY AND ALL MOVEMENTS OF THE FISH STOCKS WITHIN YOUR ZONE!

YES, SIR, CHIEF, SIR!

DUCKBURG DEPT OF FISHERIES

D93431

HERE IS YOUR OFFICIAL ZONE SEVEN FISH ATLAS, INSPECTOR DUCK! MEMORIZE IT, BECAUSE THESE ARE THE **SPECIFIC** VARIETIES OF FISH THAT YOU WILL ENCOUNTER IN YOUR ZONE!

YES, SIR!

AND REMEMBER OUR MOTTO, INSPECTOR DUCK! "**WE ARE ALWAYS ON TOP OF OUR FISH**"!

YES, SIR! THANK YOU, SIR! VERY INSPIRATIONAL!

GOOD LUCK, DUCK! I'LL EXPECT YOUR FIRST DAILY REPORT THIS AFTERNOON AT **FOUR**!

YES, SIR!

HA! I'M ONE UP ON THE CHIEF! I'VE **ALREADY** MEMORIZED EVERY LAME-BRAINED FISH IN THE ATLAS! NO ONE IS GOING TO PUT ANYTHING OVER ON INSPECTOR DUCK!

SOON

THAT SMALL SCHOOL OF NAILFISH ARE SURE GOING SOMEWHERE IN A BIG HURRY! I WONDER WHY?

OH! A TRIO OF **HAMMERHEADS**! THAT EXPLAINS THAT!

THE CRESTED SLICKWILLIES ARE HEADING NORTH, JUST AS THEY'RE SUPPOSED TO DO IN THE MORNING!

AND THE PUFFY PINWITS ARE GOING SOUTH!

THE MULTI-SPOTTED SNOOTIE IS ALL BY ITSELF, WHICH COMES AS NO SURPRISE!

EVERYTHING LOOKS JUST HUNKY-DORY! ACCORDING TO THE SCHEDULE, IT'S TIME TO START MY COUNT ON THE SCHOOLS OF FLITS!

AND BINGO! HERE THEY COME! ONE... TWO... THREE...

...FOUR...FIVE...SIX SEVENEIGHTNINETEN ELEVENTWELVETHIR-

THERE'S SOMETHING DEFINITELY WRONG HERE! HOW IN THE DEVIL AM I SUPPOSED TO COUNT **THIS** MANY FISH?

GLOM

OH, WELL, I'LL JUST SAY THERE ARE **500** OF THEM! ASIDE FROM THEIR IN-LAWS, WHO'LL EVER KNOW THE DIFFERENCE?

I'LL TRY DOING SOME CLASSIFICATION! THERE'S A LOT OF DIFFERENT FISH OVER IN THAT LITTLE GROTTO!

OBOY! THERE'S FATHEADS, CHUCKLERS, OSTRICHFISH, BUMPIES, STRIPPED HUXTERS, MOONFISH . . .

EVEN A TROUPE OF **BALANCERS**!

NOW HOLD STEADY BOYS AND GIRLS WHILE I —

WHAT THE . . .

SWISH

NUTS! THEY ALL LEFT TOWN LIKE THE RENT WAS DUE! ALL BUT THAT ONE **DOPEY** LOOKING FISH!

AND YOU AREN'T ANY FISH I RECOGNIZE, BUDDY! YOU'RE NOT IN THE ATLAS, SO SCRAM ON BACK TO YOUR **OWN** ZONE! SHOO!

HEY! I SAID BEAT IT, DOGGONE IT!

WHIP

AND I **MEANT** IT!

ZIP

AS THE AFTERNOON WANES, DONALD MAKES HIS REPORT TO THE CHIEF!

VERY GOOD, INSPECTOR DUCK! AN EXCELLENT FIRST REPORT FOR YOUR FIRST DAY ON THE JOB! WERE THERE ANY PROBLEMS?

NOT REALLY, SIR...

CHIEF

I WAS BOTHERED FOR AWHILE BY A DOPEY LOOKING FISH THAT DIDN'T BELONG IN MY ZONE!

DOPEY? WHAT DO YOU MEAN, **DOPEY**?

A SQUAT, RUMPLED LOOKING FISH, SIR, WITH A BIG MOUTH AND A SILLY GRIN!

SILLY? OH, NO, IT CAN'T BE! HERE, INSPECTOR DUCK, LOOK CLOSELY AT THIS PICTURE...

...DID THE FISH LOOK ANYTHING LIKE **THIS**?

YEP! THAT'S HIM, ALL RIGHT! DOGGONE PEST, TOO! I RAN HIM OFF RIGHT SMARTLY!

YOU INCOMPARABLE NINCOMPOOP! THAT WAS A **RUMPLEBACK DOLTY**: ONE OF THE **RAREST** FISH IN THE WORLD! THE DUCKBURG AQUARIUM HAS BEEN TRYING TO OBTAIN A SPECIMEN OF ONE FOR **FIFTY-SIX YEARS**!

THEY ARE ALMOST NEVER **SEEN**, LET ALONE **CAPTURED**, AND YOU **CHASED IT AWAY**?

YES, SIR, BUT—

NO BUTS! TOMORROW YOU'LL **FIND** THAT DOLTY AND CAPTURE IT FOR THE AQUARIUM! BECAUSE IF YOU **DON'T**, I'LL STRIP YOU OF YOUR SNORKLE AND DRUM YOU OUT OF THE CORPS!

WHEN I GET THROUGH WITH YOU, INSPECTOR DUCK, YOU WON'T BE ABLE TO GET A JOB COUNTING **CAVIAR IN VLADIVOSTOK!**

YES, SIR! YES, SIR! YES, SIR!

DUCKBURG DEPARTMENT OF FISHERIES

AND SO—

ACCORDING TO THE JUNIOR WOODCHUCKS GUIDEBOOK, THERE ARE A NUMBER OF WAYS TO ATTRACT A RUMPLEBACK DOLTY!

SUCH AS?

IT SAYS HERE THAT A DOLTY IS ATTRACTED TO THE COLOR **RED!**

DO WE HAVE ANYTHING ON BOARD THAT'S RED?

JUST THESE TOMATOES IN THE FOOD HAMPER!

MAYBE YOU COULD JUGGLE THEM AROUND DOWN THERE, UNCA DONALD!

THAT MIGHT DO THE TRICK!

I'LL TRY ANYTHING, BOYS! MY CAREER IS AT STAKE! I'LL TRY TO LURE THE DOLTY TO THE SURFACE! YOU BE READY WITH THE NET!

THUS

NOT A FISH IN SIGHT! OH, WELL, SOMETHING AS SILLY AS THIS IS BOUND TO ATTRACT **SOMETHING!**

AND INDEED IT DOES!

HEY! WAIT A MINUTE! GIMME A BREAK!

GLUB

I TAKE IT THAT THE FISH LIKE TOMATOES!

ARE YOU KIDDING? THAT WAS WORSE THAN A SWEATER SALE AT KIMBELS!

HMM! I WONDER WHAT A DOLTY **EATS**?

IF IT'S TOMATOES, FORGET IT!

IT SAYS THAT THE DOLTY WILL EAT LAVENDER SEA TRUFFLES AND **NOTHING** ELSE!

I DON'T SUPPOSE WE HAPPEN TO HAVE ANY ON BOARD?

NOT TODAY, UNCA DONALD! APPARENTLY LAVENDER TRUFFLES ARE ALSO QUITE **RARE**!

AND SO—

$45 A POUND FOR LAVENDER SEA TRUFFLES! THAT UP-SCALE REFUGEE FROM A SEAWEED PATCH HAD **BETTER** SHOW UP, OR I'LL BOMB THE OCEAN!

FREE GLK WITH EVERY ZOOG!

CHEEKIE WEEKIE GOURMET SHOPPE

ONCE MORE DONALD DESCENDS INTO THE BRINY DEEP!

HERE, DOLTY, DOLTY! COME AND GET IT! TIME FOR DIN-DIN! UNCA DON HAS A NICE LITTLE SURPRISE FOR YOU!

WHERE **ARE** YOU, YOU LITTLE CREEP?

MAYBE HE'S HIDING IN HERE! I GAVE HIM QUITE A SCARE YESTERDAY!

CHOMP

WHAT'S THAT ALL ABOUT?

IT LOOKS LIKE UNCA DONALD IS HAVING A **FIT** OF SOME KIND!

BLURBLE BLUB BLOOP

VERY SOON THEREAFTER-

I'D BETTER FIND THAT DOPEY DOGGONED FISH PRETTY SOON, OR I'LL HAVE TO MORTGAGE THE HOUSE!

CHEEKIE WEEKIE GOURMET SHOPPE

AND!

THIS TIME I'LL PLAY IT SMART! ONE TRUFFLE AT A TIME UNTIL I'VE GOT THAT EPICUREAN NIT-WIT IN THE BAG!

TRY TO MAKE IT QUICK UNCA DONALD! IT LOOKS LIKE A STORM IS BREWING!

HMM! JUST MY LUCK! THIS TIME THERE AREN'T ANY FISH AROUND AT **ALL**!

NOTHING EXCEPT... **YOICKS**! IT'S HIM! THE ONLY COTTON-PICKING FISH IN SIGHT AND IT'S THE **DOLTY**!

I'LL BE CRAFTY AND LURE HIM INTO AN AMBUSH! I CAN'T AFFORD A SINGLE SLIP-UP THIS TIME!

AHA! HE'S TAKING THE BAIT! I'LL LEAD HIM AROUND THIS ROCK FORMATION, THEN CIRCLE BEHIND HIM – AND WHAMMO!

HERE, FISHIE, FISHIE!

BLURB

FUMP

GOTCHA!

THERE IS A MOMENT OF CALM REFLECTION WHILE DONALD PREPARES HIS RESPONSE TO THIS UNIQUE SITUATION!

THEN...

YOWP! HELP! GANGWAY!

MEANWHILE ON THE SURFACE, THE OCEAN IS STARTING TO GET ORNERY...

I DON'T LIKE THE LOOKS OF THESE WAVES, GUYS!

MAYBE ONE OF US HAD BETTER GO DOWN AND GET UNCA DONALD BEFORE THIS STORM REALLY CUTS LOOSE!

ANY VOLUNTEERS?

I'D SURE LIKE TO SEE SOMETHING COMING **OUT** OF THAT WATER RIGHT NOW RATHER THAN GOING **IN**!

SPLOOSH

SPLURSH

SPLASH

ANY OTHER REQUESTS?

YES! **GET RID OF THIS MULTI-LEGGED NIGHTMARE!**

BON VOYAGE, MISTER FOUR-BY-FOUR! DON'T CALL US! WE'LL CALL YOU!

LOOKS LIKE THE NEXT STOP IS THE BEACH!

HANG ON TO YOUR HATS!

NEVER MIND YOUR HATS! HANG ON TO THE **DOLTY**!

THUD

AND SO ALL IS WELL THAT ENDS WELL!

OR IS IT?

DOLTY? WHO DO YOU THINK YOU'RE TRYING TO FIDDLE, EX-INSPECTOR DUCK?

I BEG YOUR PARDON, SIR?

THIS IS NOT A RUMPLE-BACK DOLTY, YOU RUFFLE-HEADED DIMWIT! LOOK AT IT!

I DON'T UNDERSTAND! IT WAS A DOLTY WHEN WE CAUGHT IT, SIR!

REALLY? AND I SUPPOSE BEFORE THAT IT WAS A SARDINE!

EXCUSE ME, SIR, BUT ACCORDING TO THE JUNIOR WOODCHUCKS GUIDEBOOK, YOU'RE RIGHT!

THIS ISN'T A RUMPLE-BACK DOLTY!

WHAT?

LET ME GET MY HANDS AROUND YOUR NECK, DUCK!

WAIT A MINUTE, SIR! YOU DON'T UNDERSTAND! ACCORDING TO THE GUIDEBOOK, THIS IS ACTUALLY A SHORT-FINNED DUPIE! BETTER KNOWN AS THE IMPOSTER FISH! IT CAN TAKE ON THE APPEARANCE OF ALMOST ANY FISH!

AND IT'S THIRTY-FIVE-AND-A-HALF TIMES RARER THAN A DOLTY!

THUS-

WELL, UNCA DONALD IS REALLY ON HIS WAY UP IN THE DEPARTMENT OF FISHERIES!

HE'S THE CHIEF ASSISTANT TO THE ASSISTANT CHIEF'S ASSISTANT!

IT MAY NOT SOUND AS GLAMOROUS AS OFFICIAL FISH INSPECTOR, BUT UNCA DONALD DOESN'T CARE!

BECAUSE NOW HE DOESNT HAVE TO GO NEAR A FISH!

I have collected all of them you have printed, and would like to ask for more.

I would love to see you run the stories originally printed between 1930 and 1932, such as: "The Great Orphanage Robbery," "Mickey Mouse vs Kat Nip," "High Society," etc. There are 11 stories from this period that I haven't been able to find in any of your collections. Will you be doing them soon? I'm looking forward to experiencing those classics I haven't yet read.

Once again, thank you for the great work you're doing in representing these wonderful stories, and I hope to see more in the future!

Bryan Vollman
Duluth, MN

*We're going to run what we can of the early **Mickey** strips. Kids today are quite capable of recognizing a "vintage" Mickey from a modern one. Unfortunately, some of the early stories contain elements that, unless severly edited, are not politically correct today. Many may never be reprinted again. But there are many others that can and will be.*

I'm very pleased to see William Van Horn's ten pagers stay at the top spot of **WDC&S**, please don't change this winning formula. I must admit I didn't care too much about his work at the beginning. But now Van Horn has done his apprenticeship and arrived as the master of the modern ten pager.

Van Horn understands the wonderful exaggerated personality of Donald. Donald has this bold optimism when he enters new challenges and pursues his goals to the bitter end. This we admire in him, but at the same time we are appalled by the menace in his character and sadly recognize this as very human.

With the new format of **WDC&S** I hope you find room for the Paul Murry serials. Paul Murry had a longer run in **WDC&S** than Carl Barks and his impact on generations was vast. Please start the new era with a reprint of "The Magnetic Fog." I would also like to see more Bucky Bug and **Silly Symphonies**.

I hope you will abandon the hopeless layout of the Mickey Mouse strips. What is so difficult about printing them sideways in the original format they were conceived? It is sacrilege the way the original format is tampered with. Please show more respect for the heritage you administer.

Gaute Kongsnes
Norway

Paul Murry is high on our reprint list, Gaute, although his serials may appear in other Gladstone titles.

*The "hopeless layout" of Gottfredson's strips you refer to was begun in the early days by Western. For the uninformed, that simply means cutting apart, editing, and reformatting the newspaper strips. We agree that to do this is not what the market—or we—want today. The compromise means to run the strips sideways, as we do Al Taliaferro's **Donald Duck** strips in our title by that name. Gottfredson's "Monarch of Medioka" had already been reformatted when it originally appeared in a Gladstone album some years ago. The only way we could recoup our losses on that was to do it for the newsstand comics using the existing boards. All first time reprints in the future will be run exactly as they originally appeared . . . though sideways!*

Well this proves beyond a doubt, you CAN go home again. Let me explain. When I was a young tyke, at the tender age of five, I was first exposed to Disney comics. It was 1986, a year when many other comic companies had emerged from major revamping and more importantly, Disney comics returned to newsstands on a regular basis for the first time in 5 years. My dad, a fond collector of the more "mainstream" comics, often pilgrimaged to the local comic outlet and, to keep me happy, bought me Gladstone comics. When, in 1990, Disney took upon the task to publish their own comic books, much of the magic was gone for me. Ocassionally, I collected Don Rosa stories, but until recently, I never regularly collected the comics.

Then, on my vacation this year, I noticed a comic book with the unmistakable **Uncle Scrooge Adventures** logo emblazoned on the cover. I couldn't believe my eyes. It had been years since **USA** had been canceled. The corner still read Disney Comics, but the inside, be still my heart, was Gladstone. I snatched it up, wondering if any of the magic was left. When I opened to Daniel Branca's excellent "Money Counting Machine," I was convinced. It was as well done as any of Mr. Branca's previous stories, and had a Barksesque quality the Disney Comics had recently lost. Even better was the informative "The Year That Was 1934: Two Claims to Fame."

At an outlet mall, I was able to leaf through the numerous comics that had accumulated on the shelves of the book stores, and withdrew several of Gladstone's recent comics. With Don Rosa's excellent "Life of Scrooge" series in **US**, William Van Horn's witty tales in **WDC&S** and **Donald Duck**, it looks like I will be with you guys for a long time.

Sean Daugherty
Rockville, MD

Welcome back, Sean! We'll do our best to take you home every month!

And many thanks for the kind words about our "Year That Was" feature. Bruce, Jim and Susan have been working extra hard to make sure this series goes beyond the traditional comic book text page. There are three installments in this issue and more on the way.

We goofed: Boy, is our face red! In our credits for **WDC&S** 598, we didn't acknowledge our cover artists. The art was by William Van Horn, based on an idea by Gary Leach. Gary also provided the colors. Sorry, guys!

NEXT ISSUE

Sporting a cover by Rosa, our second issue features: "The Woes Garden," by Van Horn; "The Clock Watcher," by Fred Milton; the next installments of "The Treasury of Croesus," "Blaggard Castle," and "The Sword in the Stone," plus a generous helping of features and surprises! *Don't miss it!* **Shipping the week of January 22.**

More Savings.

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"Uncle Scrooge" Goes to Disneyland
"Uncle Scrooge" Goes to Disneyland, a new cover was commissioned from Mel Crawford, a relatively unknown Disney comic artist of long standing. Working from the published 1957 design, Crawford's new recreation enhanced and improved upon the original, adding depth and detail.

More Fun.

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